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Zagreb - Cultural Capital of Europe 3000

is a collaboration platform created as a joint project of the Center for Drama Art, Multimedia Institute, Platforme 9,81 and What, How and for Whom. The project takes place in the framework of *relations*. *relations* is a project initiated by Kulturstiftung des Bundes, Federal Cultural Foundation, Germany. *Cultural Capital* will foster those collaborations - both between the project initiators and the local and international initiatives - that will address changes in the social conditions of cultural production, develop the structural position of independent culture and question the dominant regimes of representing culture. Until 2005, *Cultural Capital* is planned to include conferences, art festivals, exhibitions, workshops, lectures, presentations, publications, media productions, etc. An important part of the project will be cultural policy activities directed towards reforming the institutional setting of independent culture - increasing its influence and strengthening its resources.

Zagreb - Kulturni kapital Evrope 3000

je platforma za suradnju nastala kao zajednički projekti Centra za dramsku umjetnost, Multimedijalnog instituta, Platforme 9,81 i udruge za vizuelnu kulturu što, kako i za koga/WHW. Zagreb kulturni kapital Evrope 3000 se odvija u okviru projekta *relations*. Projekat *relations* inicirala je njemačka *Savezna zaklada za kulturu*. Kulturni kapital će razvijati ona surazone - kako među nositeljima tako s lokalnim i internacionalnim inicijativama - koje tematiziraju promjene društvenih uvjeta kulturne proizvodnje, razvijaju strukturni položaj nezavisne kulture i prepoštuju domaćine rebime reprezentaciju kulture. Do 2005. u sklopu Kulturnog kapitala planirane su konferencija, umjetnički festivali, izdaje, radionice, predavanja, predstavljanja, publikacija, medijska produkcija i dr. Vršan dio projekta bit će aktivnosti iz kulturne politike usmjerenje na reforme institucionalnog okvira nezavisne kulture - povećanje njenog utjecaja i jačanje njenih resursa.



Zagreb - Cultural Capital of Europe 3000
Relations (c) in the framework of relations

relations is a project initiated by Kulturstiftung des Bundes (Federal Cultural Foundation, Germany)
www.projekt-relations.de

common productive force

common experiences

common being

common movement

Making life common

of the common.

common name

common organizes

the crisis of the common

approach to the common

common horizon.

common expression.

progress of the common,

expression of the common.

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Otpor ideologije - Politička filozofija u doba informacija i globalnih mreža

Alexander Bard i Jan Söderqvist

Prevod: Irena Ilić



Isvježak iz predstavice knjige "Globalni Imperij" švedskih filozofa Alexandera Barda i Jana Söderqvista koja će biti objavljena na engleskom jeziku u jesen 2004. Bard & Söderqvist također su autori "Nefiksacije" koju je na hrvatskom objavio Difera 2003. Zadržano autorskim pravom 2004. Alexander Bard & Jan Söderqvist.

Koncept pogleda na svijet sastavlja mnogo više od samog manje ili više ispravnog razumijevanja trenutnog stanja društva. On također sadržava djelem neslušanu i često izgubljenu, no uček prepoznatljivu ideju povijesti i ista koja je pokrenula. Zato što je naš svijet ono što smo se dogovorili da ćemo reći da jest, novi model definicije implicira sasvim novi svijet. Iz perspektive nove paradigmne istan akcioni su odjednom pokazani kao ideološka konstrukcija karakteristična za svoje razdoblje. Toko da ovo nije pitanje prekrivanja jedne ili dvije epizode iz povijesti u svijetu nekoliko novih činjenica, već pitanje novog vrednovanja svaših osnova povijesti. Mi pitanje novu metapovijest.

S drugom povijesdu, svijet postaje drugi svijet. Sjedilica toga, paradigmatski pomek od kapitalizma prema informacionizmu, neodgovorno je vezan uz dramatična promjena u našem razumijevanju povijesti. Preduvjeta kapitalizma, povijesti razmatrana isključivo kroz pojmove ekonomije i Kafom Manom kao njegovim najvećim eksponentom, utemeljena na ideji društvenog razvoja koja je u konačnici određen materijalnom proizvodnjom, potakla je ali i sigurno kopiranja. Važan faktor ovog procesa je razimanja, komad po komad, transcedentizacija povijesti koju je Marx nastojao od Hegela, a do kojeg dolazi uslijed perspektivizma koji se razvio tijekom ova desetog stoljeća. Nova mreža turanjena se potako pojavljuje nad bezobzičnom mrežom informacija i imat će revolucionarni posljedice.

Najvažnija promjena u našem pogledu na prošlost postaje očira u srednjnjem čimbeniku kapitalizma i početnoj točki njegova cjelokupna pogleda na čovečanstvo - nedjeljivom i izomom povijesti - koji je nastavljen i zamjenjivan beživotnim utročno-posjedovanim rezervama i površinom sklopovima. Naš pogled na ljudsko tijelo se mijenja, postaje dezindividuiran, postaje jedno u nizu varijabli u beživotnim jednacima povijesti. Promjene našeg genetičkog koda tijekom kratke povijesti čovečanstva su zanemarive, pogotovo u usporedbi s tehnološkim razvojem. Stoga sve veća slabost društva nije rezultat toga da ljudska bila posnula sve inteligenciju, već činjenice da naš okoliš postaje sve inteligentniji iz informacionističke perspektive, pokretačka sva povijest tako nije ni genetička niti ideološka, niti na bilo koji način "duhovna". Društveni razvoj je naprotiv pitanje komunikacija, očitno pitanje informacijske tehnologije.

Mod je napokon uvjek sociometrijska, a na ekonomika - ekonomika je bila samo tijekom kapitalističke eklese, kada je monetarna ekonomija bila pokretna sila, jer je moć poprimila karakter ekonomike sociometrije - što znači da je materijalna proizvodnja tek sekundarna priroda.

Okolnosti djele kame koje treba odigrati na najbolji mogući način. Način na koji je odigreno postepeno učenje na okolnosti, no rijeklo na način, ili u mjeri, naše razmjene. Faktori koji čine hranučnu hemijsku složenu formu tvore osnovne preduvjeđe raspodjele moci, statusa i identiteta. Svaka promjena znači da

jedni stječu probitak neutralit drugih. Ovo može sugerirati da je posljed beskrajna zero-sum igra, no iz razloga što se nova pridobivene informacije prelaze nad ranja pridobivanima, postoji model, smjer prema ujek viljam stupnju društvene i tehnološke stabilitati, što čini mogućim sve sofisticiranje non-zero-sum igre.

Ukoliko teže opstati, vrijednosti informaciono-tehnološkog društva moraju se dobiti uverodostojno čak i uz naštetu i duboku svijest o tome da nemaju dozvola u tradicionalnoj metropoliji. Bog je uistinu mrtav, a petrovo vije nije u stanju čuvati kao bilo koju vrstu moralnog autoriteta ili jemučkih prava. Nova vrijednosti informaciono-tehnološkog društva uspiješno postaju iz istinskim razumijevanjem svijeta postojanja, a ne biti počedane cestovnim potrebnama i mafijanskim crnim koji imaju moć. U dobu koja karakterizira masovne interakcije, moći će morati činiti kratekročne živje kako bi isčekivali svoj dugoročan kreditabilitet. To znači da će ekapskopski izuzimati koji je činio osnovu kapitalističke ekonomske suvremene ideologije morati biti zamijenjen radikalnim pragmatizmom u intenzu moći.

Povejnjibar informaciono-tehnološkog društva prvenstveno je zanimaju za tehnologiju i rješuju interakciju s cestovnim društvenim imenčnicama. Svejeno konstično jefti tehnologija umjesto nekih tehničkih putova može zadržati svoje izvorno starogrčko značenje koje se odnosi na zanatu i graditeljstvo. Tehnika predstavlja različite metode konstruiranja mehaničkih instrumenata koje dojevljavaju poznaje, čija svrha je proizvesti i refinirati neku vrstu tjelesa i njihove funkcije. Tehnike tako preostaju nisku vrstu mame, dok je tehnologija filozofski i sociološki koncept koji opisuje strukture koje nastaju na osnovi velikih skupina djelovnih tehniki, te vše od svega, mnogobrojne vidove odnosa između ovih skupina i dojevljavanja. Prema ovoj definiciji je tehnologija općenito, a informacijska tehnologija posebice, upravo ono što najduže karakterizira društvo, to ono što u krajnjem mjeru određuje način raspodjele moći i proizvodnje identiteta.

Povej naposevno pokazuje da slični neuskončane tehnološke inovacije - mehanički sat, tiskarski stroj i sl. - imaju avio visarite, primjene planove koji se uobičajeno u velikoj mjeri razlikuju od onih koje su njihov stvoritelj zamislio ili im se nadelj. Tehnologiju na ovom stupnju moći nije moguće ostvrijiti kontrolirati. Nije slučaj, kao što to nativni optimisti tvrde, da su ove skupine tehniki neuznati: ali je čuju uporabu određuju ljudska bica.

Os upotrijebimo terminologiju Nella Postmana, tehnologija i srama igra s kartama koje drži u ruci: one određuju okvir pravila što se može činiti i misliti. Slobodna volja, znači o njoj možemo govoriti, izvrga je ograničena ciljnim tehnološkim očivima. Zatvaračka može odzvati da zaprilije ljevo ili desno od kamere, no ne može aplivati iz svog akvarija. Ovo ne znači da je neretko piva i ona ljevo ili desno od kamere. No, krajnje je neproduktivno pretvarati se da akvarij ne postoji.

Ako je uistinu tehnologija ta koja određuje podjele moći i proizvodnju identiteta, tada ovo ima jasne posljedice na naše viđenje povijesti. To na primjer znači da događaj koji tradicionalno prepozajemamo kao velike povijesne revolucije nisu istinski revolucionari. Francusku revoluciju 1790-ih, uzimamo je za primjer, moramo natravno priznati određen stvarni značaj - ne samo simbolički, već i iz praktičnih razloga - no njezin odtek se odigrac u okviru tehnologije takozvog stroja bez kojeg bi revolucija sama bila nezamjeliva, a time bi nezamjelive posetile i pokretekla iste filozofije Prosvjetiteljstva, kao i već napredak i industrijalizacija koji su uslijedili. Tako se informaciono-tehnološki povijesničar samo usput bavi spektakularnim događajima velikog simboličkog značenja: ratovima, potpunima i proklamacijama. Umjesto toga, fokus pažnje je na apstraktnim pojima koji okružuju historiju na mjestima pomaka u paradijmu, u nazdobjima koja su često kacstna i okonostoma u kojima jedna dominantna informacijska tehnologija biva potaknuta i zamijenjena drugom.

Jednočasno, nepovratnoj revoluciji možemo nadati u uvođenju i uporabi nove informacijske tehnologije bi se plan celokupne pretrazke u čitavu kulturu. Događaj koji su tijekom epohe kapitalizma osjećali kao revolucija - mjenje ili viši rasinu promjene razuma, sa ili bez jasnih simbola - u ovom novom svijetu izgleda kao spektakularni izraz agresije načinjen simboličkom, te su samo logične posljedice prethodne istinske revolucije. Uvjeti koji određuju provođenje moći kao posljedice dominantne tehnologije - tiskarskog stroja, značenju su simbolički i takšnog na jasnij poziciju, no prava revolucija nastupala je davno prije toga. No teotričnost i simboličnost su prikladna pojava ročka romantizirana ideologije koja je od klijatnog značenja za vlastnu sliku kapitalističkog doba. Pisana povijest je pridavala veliki značaj ovoj vrsti teatre, ali on podržava austav i nema moć dovođenja u pitanje danih preduvjeta. I akademike bježe na sveobuhvatima i politički konflikti u parlamentima ograničavaju se na simbolički nabijene pseudoprobleme unutar okvira, jedne te iste suvremene ideologije.

Transicija iz feudalnog u kapitalistički sustav tako nije pitanje nekog ideološkog probroja, niti povijesno determinirane transicije prema višem stupnju civilizacijske zrelosti. Ona je prije ekološka promjena, posjedujući tiskarski stroj, ova razlog je nevin i inovacija znači je promjena očjeg klijatog ekosustava i životnih uvjeta. Važne informacije su se moguši većim brojnim i u velikom broju izdavanja, a to je značilo ponos vrijednosti plamennosti, što je kreativo novi virtualni svjet: javni prostor. Čak i ako je virtualni svjet javnog prostora u obliku dnevnih listova, časopisa ili knjiga bio relativno primitivni oblik jednacjene komunikacije, pogotovo u usporedbi s današnjom globalnom i nepristupljivom interaktivnosti, nego-va pojava u hidročimica moći značila je gubitak privremenog monopolija na pogled na svijet, abdikaciju monarhije iz svijeta politike, te prtljak na aristokratiju koja se morala određi ekonomski i vojne snage.

Jednom kad se kugla zatočitrla, nije ju se moglo zaustaviti: struktura moći koja je počivala na nuklearnom jediku i mitologiji koja je kružila oko transcedentne Vječnosti bila je prelijena umaknuta pred



novom strukturu: modi temeljeni na povećanom čitanju informacija u obliku prvih massovnih medija te mitologiji koja je zamjenila. Vježnost transcedentalnim Napretkom kao svihom i smrštom postojanja. Teologiju je zamjenilo čitanje rezuma, a plimice trule su izgubile značaj u trenušku kada je bogatstvo postalo privlačnija vrsta društvenog statusa. Prosvjetiteljstvo, veliki projekt kapitalizma, ponosan humanizam sa svojom postojanom vjerom u kartezijanskog subjekta, započeo je domenu metafizičkog, što je imalo pomalo paradigmaskih ihod: jer je rezum začinjao mjesto u životu na kojem se prethodno nalazio neznam. Kada stare prednesude budu pomerene na stranu, vjeru će zamjeniti čitanje, a značaj će odigrati odgovore na sva pitanja čovečanstva: o svrhi života.

Problem je u tome da su znanost i inžinjera priroda stalno nevidljivana te zato svaču istinu moramo smatrati proizvodom. U očevušu sljubljeni se koncipirajući rezumi, temelji na kojima su stajali vježnici društvenog koncepta postali su zloglasno nestabilni, što postaje ronljivo uzmemo li u obzir da je socijalna teorija bazirana na novom mlađanju o stabilnom i univerzalnom stanju normalnosti. Četvrti Pojedinačno, odnosno nedjeljiv ego, postavljen je poput potljiva nepomislačenog u sredstvu svog nemogućeg moga, kao neograničeni višas komplikiran, no racionalne međine - ljudskog tjelesa. Subjek je dobio zadatku realizirati sve svoje preduzene kvalitete i specifičnosti u stalnoj borbi prema svom Napretku.

Promjena paradigme uvijek se dolazi povlači i novu uporabu jezika, te nov vokabular. Novi fenomeni zamjenjuju novu terminologiju, a istovremeno stari pojmovi preuzimaju nova značenja. Ovo oblikuje integralni dio pogleda na svijet koji se razvija u skladu s materijalnim promjenama koje slijede dominantu tehnologiju i interes koji predstavlja nova moga. Rječi kao "istina" i "stvarnost", "znanje" i "znanost" dobivaju nova značenja, te preuzimaju, bez jednog dijela, nove funkcije. Ovo se nastavno odnosi na transiciju prema informacionizmu.

Stara značenja rječi "neuklizam" i "kapitalizam" enkapsulirana su u novim značenjima. Pojmovi su inkorporirani u većoj sofistirani filozofski sistem ponavljanja i razlikovanja te u ovom novom kontekstu preuzimaju nove funkcije.

U klasučku društva Bog je bio stvarnost, život je bio obilježan stalnom misli i pripremama za nebesko kraljevstvo koje je amžiralo oknjom života. Uz promjenu paradigme i industrijalizaciju, ove koncepte i ideje zamjenjuje je Projekt Moderni koji se usredotočio na stolni eksperimenti i promjenu načinu učenja društva nacionalne države. Utopija je učenja u materijalni svijet, no smještena je uvijek van dosegta, u bijekštu budućnosti koju moramo obsegnuti samo uz ogromni napor i na osobnom i na poljskom planu. Vježnost vježi nije vjerodostojan koncept, ali Napredak izvorno funkcioniše kao nadomjestak, unatoč činjenici da su mu obniši njezini način koji nije karakterističan za kapitalizam. Nastavno, Napredak jest mjerljiv, ali nikada nije bilo mogube očekati kada je cilj uistinu dosegnut. On je uvijek iznizao sve dobro. A to ga je, nastavno, činilo funkcionalnim, osvještenje običanja moralo je biti moguće očekivati unatoč dogled. Posljedica je bila da je klasa u čijim je rukama bila moga mogube ponuditi negativu za poslušniju i vrijedan rad, bez da je to imelo kolista.

Istina i značenje više nisu određivani izven, već iznutra. Utopija je lječio ispravila u samoj arži Pojedinca, u ljudskoj prirodi, te je postala dužnost svakog pojedinca da se "realizira" energično isprobavajući svoj potencijal i sposobnosti do njihova maksimuma kako bi postigao maksimalnu mogudu korist. Osobno je postalo političko, a sve detaljnija regulacija je informaciona. Od svega se očekivalo da bude biočec vlastite arži i polječice vlastitog morala, a tu je svaki pojedinačni odmat povezan s drugima. Teko je u početku misljeno da je čovjek nastao prema Božjem liku, a kada to više nije bilo dovoljno uverljivo. Čovjek je nastao kao model za dočekivanje. Biti dobro ljudsko bude značilo je trati se biti savršeno Ljudsko biće, ovo je bila krajnja istina i smisao života. Sve je predodređeno i vodenje bejmerom ishodom. Pojedinač je imao dvije opcije: igrat po stragm pravilima ili zanemariti svoj potencijal, te tako biti izoden mlađenjem društva.

Humanistički model mlađenja velikim je dijelom temeljen na Newtonovoj filzi koja ga i podržava, na modelu svijeta koji moderno povezali sa mehaničkim satom, nepromjenjivim i neprekidnim hodom stoga u kojem se svaki zubac kreće strogo u skladu s pravilima i zadju koordiniranog surgi s drugim dijelovima mehaničarje. Ulogu ljudskog bića u tom sistemu moderno uspostavljeni s kukavicom u saku: postulirano se pokončavati pravilima i viseći zapunjati u pravilnim razinama. Istovremeno, u kapitalističkom sustavu opjenom napretkom i tediom za prosvjetiteljem postoji još valjkavna vizija za utopiskog Čovjeka. Ona obuhvaća akademsku znanje i ideju enciklopedije: rjeđa glačka etimologija, enciklopedija = ciklopedija + pedija = obrazovanje, sugerira sveobuhvatno znanje koje obilježava puni krug. Nastojao se obraziti i učiniti iscrpljujući kolonu znanja kako bi se nezaključili većni principi koji rukovode prirodom, te kroz potpun model svijeta u umu racionalnih ljudskih bića, ideja tradicionalne znanosti konsekventno oblikuje dio surseva kolonije kapitalističke mitologije. Ovo je u drugoj suprotnosti s etimološkom znanomcu koja se razvija u doba informacionizma, čiji fokus je na procesima i kreativnoj problematiki, a ne na opajajućnosti kapitalističke znanosti potvrđujući prepostavku.

U obliku odabavaju Bog. Povijest sama preuzima duhovnu dimenziju: ona postaje mreža priča o tome kako se čovečanstvo pomjenjuje i tako uspije na svoje zekonito mjesto vrhovnog interijera prirode. Podjarmni prirodni, k tome još i svoji vlastiti, postala je povijesne duhovne čovečanstva. Ljudska bića to još nisu, već mnozu upotrijebiti vlastit uslugu da bi to postala. Povijest je tako prevorena u krajnjeg sučaj pred kojim odgovarajući i pojedinačni i društvo u cijeli. Posljedica je toga da Bog nije nestao, već je samo promjeno svoje im i vratio se u punoj snazi u obliku kartezijanskog subjekta. Kada smještimo ovaj atomizirani ego u društveni kontekst, postaje nemjano kako se oblikuje burzoeški ideji graditeljstvo tr-

jezno, racionalno i pouzданo. Kantsjanski subjekt je koncept oži je uspije u areni mene. "Dewin" bio skoro bezostan, no koncept sam bio je vrlo prikladan životu u sva više urbaniziranom krajoliku, gdje je došlo do rasta atomizacije i individualne izolacije u skladu s ponosom na sebe. No, a drugi strane, iz perspektive današnje netokocije u razvoju, kantsjanski subjekt jednako je bizaran kao što su ujek bili subjekti Adam i Eva.

Kohezija, individualni subjekt - suvremen u odnosu sprem tijela i okoliša - zamjenjuje je monoteističkog boga, kao simbola društvenih misterija, a tako i kao gospodar proizvodnje identiteta. Paradoksalno, cijeli se racionalistički model oslanja na ovom dijelu, empirijskom I - iz racionalističke perspektive - staviti neusamljenjem nagadanju, unatoč napornom potraži, mistično i npraprobno skovljati ega u tijelu nikada nije ponadano, a naranču da ga je bilo nužno sačeti pod svaku cijenu. Kantsjanski subjekti je tako učinjen, upravo zbog svoje srednjine uloge u strukturi modi, sto stvara transcendentnogog aksoma izvan svakog propovijedanja. Diktatura teologija zamjenjuje je diktatura znanstvenica strana, unatoč tome što je potonja u svome činu jednako neznanstvena, ako ne i više. Klijent pitanje koje se ovdje jedva je stavlja nečinu na koj je korespondirajuće promjene bili sagledane u skladu sa tranzicijom nove dobe iz kapitalizma u informacionizam. Što se dešava ispod površine, u kolektivnoj podstavljenosti? Kako ekološka promjena utječe na naš pogled na svijet, a time i na naš inovitet? I koje će biti političke posljedice toga? Na ta pitanja možemo odgovoriti samo amenciskim iskapanjima po ruljivima na kapitalizmu.



Burzoeška demokracija ola je presiljena ponuditi više različitih ideologija koje su predstavljate različite poli-



tike stranke. U radovitim razmeđima biraču je ponudeno na izbor nekoliko različitih alternativa. Stranka X će izmjeriti poslove za nekoliko postotka, a stranka Y će sačuvati trenutačnu našnu opoziciju, dok stranka Z možda ima drugačiji stav. U osnovi su pak ove ideologije samo varijacije jedne prethodne ideje. Država kao jedine legitimne instance moći stvaraju, ideja koju je sankcionirala metafizika kapitalizma - tako izvršila humanizam. Prema ovoj ideji, Država učinkuje svetu volju naroda na isti način kao što je crkva predstavljala interes Božja na Zemlji u feudalnom dobu. Do neke mjerje je ideologija u modernim demokracijama prapoznata u pojedinoj strani i društvenom krugu, a to je značilo da su politički izbori bili prišnji kruga, odnosno klase koja će preuzeći kontrolu nad državom i zagovarati važeće interese. No kako je prošepstvo jedno i zavojavaju različite klase, one su postale slične, te su, u svim bitnim aspektima, djelele iste interese, niti sloj je počinjan tek toliko da ne predstavlja blizu prijetju, a to je značilo polaganje odumirjanja klase borbice.

Različite ideologije su se stopile tako da ih više nije moguće rasporezati, zajednička etatistička supradidaktika postala je vidljivom, a stranke su prisiljene posvetiti se raspisivanju zanemarljivih i simboličnih pseudokonflikti kako bi nastavile pristatiči padaju i kako bi prikrije dirjenju sa u osnovi sve do jednog ideološkog kanala. Politika je medijskina i intimizma. Kako više nema izvornih alternativa među kojima bi birao, Narod više ne postoji kako bi manifestirao volju Naroda. Preostao je samo padjivo rebrani kazališni komad u kojem se leđo birača pojavljuje u djejstvima u kojima nema ciljatog. Ne iznenađuje da su birači izgubili interes i u velikom broju izostali sa biraštima. S vremenom su promatrali tog procesa počeli govoriti o smrти ideologija.

Krisa demokracije je također kritika etatizma. Interaktivnost na globalnoj razini stavlja države i demokraciju u više vidova, (kao što smo detaljnije proučili u Netokociji). Rezultat toga je da sve više pitanja izmiješa i održave razine, a demokracija je potporena kada se politički dočinjaju poput nemodnosti, neusklađenosti u rukama dobro organiziranih interesnih skupina. Netokacija ima potpuno prenosi razloge na osnovu kojih bi se uključila u ovaj zastarijet oblik politike. A konzumenti utvrdiće može reći uzbudljiv oblik zateze u blokovom rasporu jednostrjajne komunikacije među usmjerenih prema podskupi.

Krisa demokracija svršena je kroz transcendentnogor iorientaciju. Čim su zgodni interesi ugroženi bio dođi na lugu zemaljskog. Demokraciju izvuku i veličaju kao apsolutnu nužnost. U propagandi je Demokracija predstavljana kao jedni zemalji jenac i slobode i prosperitet, a jedna moguća alternativa se još ujek opisuje slično diktatu, okužbenu bodiljkovom žmom, kao da je načelnica države nastala prema kapitalističkom katalpu bila jednou zauvijek, najbolja od svih mogućnosti, a ne proizvod određenih poljoprivrednih, te kemijski, tehnoloških učjera. No, sve više ljudi primjećuje da samovolječajući marketing političke klase nacionalne države i njegova tvrdoglavica borača da obuva sustav namjera nikakav kreditobit.

Puranjša u razvoju još nema posebno jasne oblike. Još nije razvila političke i filozofske koncepte koji su joj potrebiti da bi dominirala političkom arenom u kojoj se krajolik mijenja vrlo brzo. No, to je samo pitanje vremena. Interaktivne medijske tehnologije pogone političku kulturu u kojoj se demokracija raspada, a puranjša poljsko gura svoga nogu kroz očekivanu vrata. U trenutku kada geografski očutan prostor više nije relevantan, a ljudi canivaju virtualne zajednice bez obzira na nacionalne granice, burzoeška se demokracija ili nacionalni zakoni domaju poput iscrpljenih pojava. A kada kantsjanski subjekti i samostvaraju pojedinačne više na budu u privlačni ni vjerojatnosti. Cijevlja će na mjestu najvećeg ideja zamijeniti Mreža. Ovo će biti posljednji časac u ljevu humanizma i mi ćemo moći krenuti dalje.

Eterialistička misao se osiniva na nerteščesnkoj međugraničnoj ponavljanju i razliku. Primjereno na društvene strukture to znači da eternizam zapovara svetu Matu u obliku beskorakne, kredive prelje kao samu cijenu metafizike bez koje ne može ni informacionizam. U ovom se smjeru netkošću dolinu poput same personifikacije Nietzscheovog nadčovjeka, jer on sam kreira svoje vrijednosti u suradnji s inmanentnom realnošću, praviranjem kroz aktivno umrežavanje, a ne pasivno zaustavljanje preobrednog mu mjetja u nemajući vlijednostnoj hiperstizi. Crnčki nihilizam koji karakterizira postmodernizam tako je na pogotocu informacionizma zamjenjiv ažurnim nihilizmom netkošćkih ideala. Nimalo neli postmodernizmu, netkošću su se jednom zauvijek pomeli s raspadanom projekta moderna te ga smatrali povijesnim nuzbalicom, a ne promatraljaju. Čak smatraju njegovo zaključenje sotvorenim prigodom da sami diješu, umjesto da su ograničeni na reagiranje. Stiglo je vrijeme da netkošću provodi svoj vlastiti nietzscheovski Versuch.



Legitimne ideologije kapitalizma uzdjele su se na snagu svetočivatog etatizma i kolektivnih interesnih skupina koja su se pojavile u društvu. No čak su i legitni antietatski ideologije, kao što su anarchist, anarhokapitalizam ili objektički liberalizam morale odigrati važnu ulogu. Naročito, morale su bili isključene s svih oblika vlasti, no oblikovala su slične elemente demonologije austava i svojom ulogom teatrene, ali u invenciji bezupisanje prizime crstnog su počitku demokraciji i kolektivnom identitetu nacionalne države. Crnjenica je do svakog društva proizvod demonologije upravo iz ovih razloga. Kao i biolicički organizam, tako dijelom iz drugih razloga, društvena struktura isbača granice koja definira koliko oblika tvore dio kolektiva bilo da ih isključuje. Kreiranje iscrpne definicije identiteta same strukture bilo bi izvanredno zahtijevno u smislu vremena i resursa, mnogo je ekonomičnije posionizirati strukturu u odnosu prema jednom broju strančkih odabranih kontroli. Ovakvo, negativno definirano identitet vrio je otpor na napad i usporjedivo neosjećljiv na kritiku izvana. Najčešćim putem proizvodnje identiteta tako je oblik parafraziranja na dodatnoj vrijednosti odabranih demona. Kapitalizam je do savršene razvoj demokratsku metodu. Hegelova cijelačka metafizika koja je sve vlast doma i iskazala u zanitonu ove paradigmne, čak uzdjele clementičku metodu na stupac objektivne istine o postojanju samog.



Zbog toga što je etatizam bio vrhovna politička ideologija kapitalizma, sve vrste antietatskih pokreta dobile su vodeće uloge u demonologiji. Ovi pokreti su po svojoj definiciji antidemokratični, društveno subverzivni i heretički prizori. No, najvažnije je to da su njihove ambicije bile saavremene nerteščnosti jer su im prognoze potvrđuju povezancima s okolnostima vladanja. Unatoč tome, snađan identitet demokratičnog statusa autsajdeka pokazao se neodoljivim izazovom mnogima, i niti manjen broju nealinih skladnika koji su si mogli pružiti povjerenje u statusom opasnih uzdržika. Klase bez da su kući bili prisiljeni isključiti svoje mjesto u društvenoj hierarhiji. Demokratski kompleks cegarju je dalje isčarao države, zadržavši se je dobio materijal za prepravljanje uz vedeni u obliku vlastita skandaloznog ponaranja.

Jasan pokazatelj krije kapitalističke paradigmne bio je gubitak snage statističke demonologije: demoni koji su nakoč bi tako strašni prenaseći su u međusobnoj pop-kulturi. Zahvaljujući punk kultu 1970-ih anarhici su potpali još jedan Disneyev lik u rizu. Anarhici vise nemojte perećuti kao prijetnju demokraciji srednje klase, ona je svedena na još jednu etiketu kojom se modni kreatori mogu poigravati. Ova eksploatacija demona srednjeg austava krištoforsko je može dobiti čak i njegovu posedu, a time i dokaz nepobjedivosti sustava, no ona u biti razotvara oblik spogod samoučišta zborog gubitka vrijednosti društveno povezujućih simbola sustava što vodi prema impliziji proizvodnje identiteta. Konzumirajući ono što francuski filozof Georges Bataille naziva "svet", ono što oblikuje samu istoriju i najbrži dio svog vlastog konceptualnog svijeta, klasno-kapitalistički red predstavlja nad svijom vlastom smrти. U trenutku kada se odnoko spoznatičnosti odzivljavanja vjerodostojne demonologije, čime je izložio svoj identitet, kapitalizam je oključio put već vitalnom informacionizmu. Burdoščija je u zavrtinu bitku ušla bez crnula, bez nadma da pruži otpor.



Svoj stari oružje pretvorilo se u kričane kuriozitete koje ne možemo više ni spomenuti bez ironije. Smrtni ideologiji tako je postala crnjenica. Impliziju kapitalizma potvrđuju dramatičan pad vrijednosti nacionalne države, najvažniji koncept krenutja identiteta s kolim ponadnjeg raspolaže. Nacionalna država nekada je predstavljala hibrid između mita načije - romantične ideje ujednačene kulture izgrađene na zajedničkom jeziku i likovima, zajedničkoj povijesti i zajedničkoj tradiciji - te konceptu države - legitimnog zaštitnika kolektivnog subjekta. Ova ideička likacija vodene je iz osavn stvarne pretpostojbe kapitalističkih, a na konzervativu rječ kapitalizam upravo u ovom temeljnom anatiku: kolektivni subjekt, sa sjedištem u pristupom kojim su podnijeli teritorij koji je okružuje, te čestici gradova, sve kako bi se utazila mjeru: nezadovoljstvo potrebi za radnom snagom i sprovođenjem u većoj utoci sa drugim pristupostima.



Kolektivni subjekt proizveo je ogromnu koloniju ideologija kako bi podržao kapitalistički sustav. Kao što je faulistički austav trebao vršiti i njegove zasebne izazove, tako je Nacionalna Država bila priljuna proizvesti oprednu demokratsku gavranjiju zikovaca koja je uključivala i unutarnje i vanjske nepristojstve, sve kako bi obitale svoju funkciju njegovatelje identiteta. Upravo tom ulogom Nacionalna Država, vše nije u stanju rukovoditi u našim dobiti, a to postaje obito kada se potvrdi da je danas vrlo malo broj visoko industrijskih načija, ako je upoređeno s, spremno krenuti u smrt zborog nečeg tako zastarijelog kao što je nacionalni identitet. Jedina previdjiva superpotis, SAD, došlo koprene snage koje se sastoji od profesionalnih vojnika samo u ekstremnim situacijama, a inače se u izvršenju svojih ciljeva ograničava na visokoteknološko ratovanje iz znaka vodenog iz udaljenih zvukova.

Na gubitak svakog vojnika se u domovini gleda vrlo kritički. Dan kasičnog ratovanja između nacionalnih država se tako odvijaju. Vojni sukobi budućnosti će poprimiti oblik civilnih ili geografskih ratova u okviru globalnog austava. U konstrukciji mita kolektivnog subjekta njegova vlastita cabiljnost se predstavlja kao

prirodna i sudbini određenja u mitskom poretku ljudi o kojima je riječ. No ova obilježje je u cijeličnoj crtežu o stazi varuške prijetnje koju se kreće iz ovih ili onih redoga. Teko demonologija zauzima ključnu ulogu u ovom kontekstu. Na isti način na koji roditi i njihovo rano, često oduševljujuši stvaraju identitet diktata u Lacanovoj paronormalnosti, tako je i varuška prijetnja, stvarna ili fiktivna, poticaj identitetu društva više od ikakvih unutarnjih kvaliteta. Mitoologija koja okružuje utopiski projekt - poretku ljudi, njihova kultura, njihova sloboda - takođe je važna komponenta, no njihova osnovna funkcija je kozmatička: kamenjati veliku crnu rupu u središtu projekta, se prihvati crnjicu da je cijela malenjina usazena na grubom sustavu podjele moći i statusa. Razlog je u tome što niti jedan subjekt, pojedinačan ili kolektivan, ne može preći i zadržati svoju konceptu bez stogača ječanja demonologije.

Ovu vezu između projekta i demonologije ne smije se nezetišti ili priznati, njihov odnos se naprosto mora predstavljati kao dialektička oponzija. Točno funkcionišenje ovog procesa možemo proučiti na primjeru nastanka relativno mladih i heterogenih neobja kao što su SAD i Indija u kojima je kolektivni subjekt o kojem govorimo pronašao svoj izborni oblik u oponziji kolonijalne siline u povećanju. Kako bi mestni demokratizacija Sjeverne Amerike i Indije uspešno bila je naznačena retrogradna demokracija britanskih kolonizatora. Neprirjeđene ideologije najbolje funkcionišaju kao varuški demoni ukoliko su njihovi predstavnici tako prepoznatljivi, a njihova će namjera prepoznatljivosti u međusobnim i zastradanim obrazima njihovih lica. Tako je sovjetski život postao faleš, dok je njemački život pod Nacelstvom pretvoren u komunitu. Tako je nazam postao kapitalistički ekvivalent falešne vježbe u vlagu, te uviđak ružen sastojak svih oblika nacionalizma.

S druge strane je povezanost između nacije i države rezultirala u demonologiji izgradenoj na vezu kozmopolita i antropata, egzotičnog kolonita koji je upravo zbog avoje egzotičnosti postao članjem među pripadnicima zasebne akademike klase kod god im je bilo potrebljeno udjelište se od malo gradenčića nacionalizma koji se na prijelazu preko stoljeća stavlja sive više bogato i širo. Pritisak između srednjeg sloja uključenog u poslovni svijet, čije vrijednosti su bile u skladu mitologijom nacionalne države, i već stabiliziranog obrazovanog srednjeg sloja čije su vrijednosti već počele gravitirati dalje od te iste demonologije nacionalne države, doveo je tijekom vremena do situacije gdje se svaki gerasik pokret u zemljama Trećeg svijeta moglo odstojati na bari jednina utjecajna usta na svakim europskim i sjevernoameričkim sveučilištima.

Ova igra uloga tijekom buntih dana kapitalističke revolucionarne je pojavom antiholbeničkih protudemonologija koja je, zahvaljujući konačnoj pojedosti buržoaske demokracije nad njihovim svilima, cencovana na vulgariziranom hegelijanskom konceptu kraja povijesti. Demonizirana sigurnost njihovih protivnika u pogledu očekala je njihov kohesijski identitet subjekta koji su se sami prepali. Tijek stvarja autodikta je ipak bio u potpunosti fikovan, a to je potvrđeno u trenutku kada su snage tribita kojemu su se tako testirala protiv, progutale salonske socijaliste, da bi se oni zatim mogli iznova posvetiti u obliku privremeno prigodjenih i pomodnih tukovčenih pastiščenjih maskista. Ovaig proces je ujedno zauvijek pokazao mjeru u kojoj je markizam uviđen bio integriranim dijelom kapitalističkog sustava i nije nikada se izdvojio neponovljenoj kritiku sustava koji se bila u skladu s fragedijskim radikalizmom njegovog vlastitog propagande.

Obzirom da je buržoasija bila dominantna klasa tijekom kapitalizma, bila je i sociometrijski ideal prama kojem su sve ostale skupine mjerene, ili su se same odmjeravale. Liberalizam, njegova politika, ideologija, izdanak je buržoaskog humanizma. Teorija kraja povijesti je stihita u smislu da su sve druge ideologije s vremenom uvođene u buržoaske humanizam u skladu s poslijeponom apsorpcijom cijelog društva u srednjem stoljeću. Kraj povijesti i smrt ideologija su jedna te ista stvar. No, ova teorija nesavno inicijalno samo unutar okvira kojeg joj određuje paradijma. Kada se uslijed informacijsko-temocijske revolucije promjene temeljni kulturni i ekonomski svijet, povijest će se ponovno pokrenuti. Rezultat toga bit će uviđaj ružni za renesansu pojave ideologije.

Društvena slija prije i kasnije razlazi na protutoku. Buržoaski humanizam se tako susreuo s nezajamom, ali ipak na i besporičnom Neufundinom strukturonu, mod u obliku plenitava, crkve, monarhije, te opće racionalne ideologije, konzervativizma, postideudalnog humanizma. Kao rezultat blagoćevoja u obliku diskurskog stola, granica plemenosti se popela do razine tvorničke hale te je prevezena još jedan u razinu subjekata - nadnička klasa, a time i još jedna ideologija, socijalizam, odnosno proleterski humanizam. To su sve prsti iste ruke. Kada su njihove unutarnje razlike razlijevane, a zahtjevi različitih interesnih skupina zadovoljeni u dugom nizu redistribucijskih kompromisa - stolno porazvijavanje cijelje kroz svaku paradigmu u skladu s drugim zakonom temocijskim - tada se različite ideologije revolucioniraju te se vremenom stapešu na svim razinama osim one sasvim formalne.

Ovo je temocijski smrt ideologija u kojoj je prestatia svih izmjena energije jer više nema razlike u temperaturi. Sve što preostaje od nepravne način ove dve smrti opća je oportunitet i zaključak massovnih medija različite kvalitete, oblik simulirane politike, izvedice za gaterije koje odjekuju u sklopu sve većoj priznajni. Nietzsche je uvek krenuo da se uči od stvarnosti, a da se uči od stvarnosti, da će demokracija s vremenom dosegći svoju završnu fazu aparije. Crnčkom nihilizmu koji je djelovao elite na vlasti, ovo se stvarno dini stvarnim završetkom povijesti, stvarjem koje čini crnički nihilizam prijevo potrebnim za čitavu vječnost. No, afirmativni nihilizam mlada neteknacije, načinu spajaju prema običnjima i sačinju demokracije signalizira mogućnost sveim različitog potrošnjog porekla, jednog koji uključuje nove igrače i preth. Isto označava početak njihove priče.



Provođenja identiteta može postati stoljetni pokrenici. Kako bi izbjegli nasječanost kojom više nismo u stanju rukovoditi te kako bi stvorili kolektive koji su u stanju preživjeti u svemiru imena "Cewin", nešta je odredio razinu zaključivanja i razmjene između različitim podskupinama. Manje pojave odustnosti ikavog identiteta su neizbjegljive u prognozama između različitih ideoloških komponensa i razreda. Ove značajnije crteže su tijekom ranog perioda kasnog kapitalizma neizbjegljive i eksplicitne skupine intelektualaca koji su se našli ili posionirali s onu stranu javnih prostora kapitalizma. Tako su ključne ideologije koje su stremili prema vrhu u vremenu komplementarizacija raznim ekstremističkim pokretnim kojih su popunjavali društveni i arapski pokreti društvene elemente. Ovi su se pokreti sa svim većom agresivnošću usredotočili upravo protiv interesnih skupina koju su se borile za politički prostor i redistribuciju ekonomskih resursa, oputivši ih da djeluju poput parazita na kolektivnom subjektu u svemu korist.

Stavni autentičnost je izražen u različitici džalji za stvaranjem ciklovičnog i sveobuhvatnog društvenog kolektiva. Bez vrhovnog vodstva, bez njezinih. To je zainteresovanje transcedentalizaciju kolektivnog subjekta na višem stupnju, sam proces transcedentalizacije trebalo je pretvoriti u središnja mjesto proizvodnje identiteta. Vojna ljudi je morala aktivno vlastitu povijest umjesto da se prepusti podvrgnjenosti ekonomskim silama. Postizna akcija u imu kolektiva je po svojoj definiciji bila morena, a demokracija tko je ljeđiva buzdajuća institucija koja predstavlja mizani otpor razvoju. Prema ovom stajalištu, ljudi su mogli ostvariti svoj utopiski potencijal samo ukoliko je bio utemeljen uz pomoć bice. Utopija je bila prazna postignuća i oskuđice, a ne povijesna nužnost. Ova vrsta teoretičkog političkog razmišljanja pokrenuta je niz totalitarnih ideologija i značajnijim prostorima koji su preostali nakon nekih pragmatičnijih alternativa. Njegujući ekstremne antagonizme među sobom, ovi pokreti su mogli iskoristiti oprečne demone drugih.

Ekstremizam je u Njemačkoj, Rusiji i srednjoj Evropi bio u prednici jer je relativno brojni i dobro obnovljen srednji sloj ovih industrijskih zemalja na visokom stupnju razvijanja bio onemogućen u višenju ikavog političkog utjecaja onikoliko dugo koliko je bio moguće. Zbog karaktrnog razvoja unutar svih zemalja, plamstvo je, a ne buzdajuća, bilo odgovorno za industrijalizaciju, a inkluzivna demokracija prema nečelima one u zapadnoj Evropi i Sjevernoj Americi koju su u cijevi karakterizirali buzdajući srednji sloj i njegove vrijednosti, nije imala velike šanse. Naprotiv, sve je sile ljudi bilo privučeno totalitarističkim i miličijskim rješenjima političkih problema moći da identiteta. Nemogućnost posećućih moći da rukovodi silama koje je odobrila industrijalizacija rezultirala je stvaranjem velikih tenzija koje su se, u osimostu vjere u budućnost, aksualizirale u obliku za jedan stupnjev brutalnije političke planiranje.

Situaciju je dale komplikaciono kacu i obać koj su se protinili asekularnom i istobrom Eurom način i, svjetlosti rata, a koje ilustruju revoluciju u Rusiji i sporazum u Varsavskom, koji se pokazao preusvremenim za Njemačku. Rezultat je grananja razvoja prema dva ekstremna pola, svaki odvoden od drugog i ojačan drugim u demokratičkoj petljici. Jeden pokret je uzdigao Narod do statusa vodećeg principa i uzmjero svoju miziju prema posećeniku i svemu što bi se moglo doživjeti kroz razvojne linije čiste esencije Naroda. Preusvredi vlast, ovaj pokret se je počeo panički boriti kako bi iskorijenio interesne skupine u im ječju romantičarne, zajedničke, nacionalne ideje (nacizam, fašizam, etatizam). Potisak za borbeni protiv unutarnjih nečelija Naroda u okviru neposrednih i egoističnih pojedincima opravdava je postajanje opasnih sigurnosnih snaga koje su utjekavale strah u kosi. Tako protiv vlastnih građana nacije uskoro se razvio u nešto što možemo nazvati nacionalizmom industrijskom: nezadovoljna činjenica Auschwitz i guša ga je izguranje pogledu sve (judiske) okružnosti - i stiši u dubini teškoj sveženj toga kroz vlastu podvajajući - već nazorna inkluzivna dvočimbušnost koju je dječjomom jekosnijom komunikacijom bila u stanju provere. To je bilo ekstremno zlorno doba sljepog elektronika - radio, i telefona.

Drugi pokret je stvao Pojedinca na mjesto svog najvišeg ideala, pojedinca koji je bio ili rousseaauvečko djelo prirode u svu svoju prirodnost dobro, i duboko preostvoren nacionalist. No, čak se i ova hipernacionalistička teologija borila protiv miskinih skupina u sklopu kampanje protiv svih naših kolektivnih rješenja. Ova je hipernacionalistički individualistički romantičizam gledao na svaki oblik društvenog organiziranja kao na neprimljiv i zaštev om bi se pojavio pojedincu koji bi osigurao ograničenje vlastite slobode (anarhizam) i anarhoboljarizam. Buzdajuća demokracija bježe samo laban proizvoditi legitimne represivne države. No, osimost funkcioniranog pragmatizma je činile ovaj pokret politički impotentnim: on je uspio stvoriti značajnu i došto nizunu razinu političkog nemira, no on nikada i nijednog nije postao stalni faktor vlasti, a to je razlog zbog kojeg je, u sve većim razmazima između svih ispreda, većinom okrenut izolovanom, kao bezopasna akademika društvena igra nevjetroviti, kvedredjekih sačinja. Obje su ova varijante ekstremističke ideologije bile od samog početka osudjene na propast iz jednostavnog razloga jer sama zauzijeljena priroda njihovih programa nije imala mogućnost povezati se sa prirodnim kvalitativskim paradigama koja je u samom svom temelju kontradiktorna, i rukovoditi s njom. One nisu posjedovale potrebnu prirodnu fleksibilnost i nisu bile utemeljene na imanentnoj stvarnosti. Njihov cilj nije bio djelovati u stvarnosti koja ih okružuje, već stvoriti u sebi jednu novu stvarnost. One su bile tečajski crtabi nestalog feuerstog doba - Bog nije mrtav, samo je mrtvo ime njegovo, a tjeđo se i dođe nešto u središtu ekstremizma, u službi Lenjina, Staljina i japanskog generala ono što došloči i jest - tako da su sve ta varijante uspjele samo u stvaranju velikih kolibrija istjavnog političkog romantičizma i neiskaznih kolibrija patnje.

Stojimo na pragu nove paradigme koju pogoni nova, dominantna informacijska tehnologija. Raat kapitalističkih ideologija je, u svim svojim oblikim apsolutna, predviđa kada ga prometremo u okviru prevladačih uvjeta. Pitanje je što možemo u tom smislu raditi o informacioničku, tj. koja obrije poštunje manjetičkog ideološkog kompleksa iec možemo razumjeti. Mrtve su ideologije - a ovo značiže da se ponosi - one koja su stvorjene tijekom te prilagođenje osobitim uvjetima kapitalizma. Nismo na iznenadu



činjenica da one stupaju u svoj grob ruku pod ruku s paradigmom dio koju su bile i čije interesne skupine su predstavljene. Ovi činjenici ne treba uzeti kao izgovor kako bismo pomisli da će nova paradigmata biti oslobodjena od ideologije, naprotiv. Novi društveni strukture zahtijevaju nove modelove objašnjenja i nove političke ciljeve. Ova ideologija će nastati na polju koje se pojavljuje između etematskih meseči koji određuju terminologiju i novih interesnih skupina koje će se vremenom oblikovati prema stratifikaciji koja će također ovlasti o terminologiji. Priznajemo, ovač dug proces idejnosti prethodi probici novih terminologija, no prikvi se krajem tek dugo nakon njega. Ideotski je kritičak dvadesetog stoljeća, snažno potaknut svejednom medijatizacijom društva, donio velike stote humanizma i sugerirao oblik posthumanističke meseči.

No, ovač ideotski kritičak je bio antitečki nego sintetski u svom odnosu prema preverjenom racionalizmu i njegu utemeljenim na jednoj od interesnih skupina izvan sve zelenih akademskih kugova. To je značio da ideotski kritičak, bez dobiti na svoje dino bogatstvo ideja, nikada nije uspio dodati vjerdotočnju ideotsku alternativu. To nismo mogli ni očekivati prema prijezda stoljeća praktički nije bilo moguće stoti pregleđ nad dosegom i posjedovanom tehnološkom transformacijom. Politički filozof dvadesetog stoljeća recesirajući je informacijsko-tehnološki pogred na posjed nuanč za ostvarenje informacionaističke meseči.

Svakog je utemeljen mod osim neponarednog nastajanja ili pojavljenje neponarednog nastajem ideotsko. Svi koji se nalaze u poziciji mod moraju se mod pozvati na legitimnost koja je utemeljena na ideotskom sporazumu kako bi ih čuli, inače jednostavno neće imati kakvu mod. Ideotski element u obliku skepticističkih ili implicitnih sporazuma poštaje sve važnij kako se sve više odmreži od plenogradnog društva utemeljenog na izravnim upotrebi meseči te razvijamo sve složenje mreže uzajamne ovisnosti. Konzervativno je smit ideologija krajem dvadesetog stoljeća rezultirala i u normativnom i u stvarnom gubici modi predstavniku burzauške demokracije. Ideologije su izgubile mod privlačenja i velik broj birača je pustio sporazum i okrenuo leđa politici. Mod je počela migrirati.



Kako društvena mreže postaju sve složenije, moć postaje sve više apstraktna, nasprednjelja i transparentna, a to znači da ideotska struktura koja podržava mod postaje projekto potreba. To je sve što je potrebno kako bi takozvana netketa dosegla kritičnu točku sofistifikacije i pozornizma [attentional] kako bi došlo do renesansne ideologije. Zato svićenje džizave slobode od ideologija nedostaje uverljivost. Oduševljenje ideologije bi zahtijevalo nježko vjerodostojan povratak čistom pozitivnom modu, ali noga znači pravo. Poštovanje potrebe za ideologijom tako će zasigurni bili ispunjena. Budućnost u obliku stručne rasprave je preporučujući jer bi prikazane kontradikcije, kao što su na primjer tajni džizavi učenici, mogle biti razložnjivane. Upravo je u trenutku prijedolje uvećane meseči mogućnosti utjecanja načela.



Tik pred prijelazom stoljeća, kada posjedica zastupa u ideotskom razvoju energiju, došao je do pojave izvanrednih - iako spoljni za promjenu paradigme - raznolikih političkih paraliza i radičkih ekstravagantnih teorija zajedno vezanih uz globalizaciju, temu koja proteklj godina domine političkom filozofijom. No, političari koji inicijiraju na radu na mreži nacionalne države kako bi isprobivali mod na tradicionalnim načinima i sebi i čelovima svoje klase. Nema zanaranja koja će vrati u igru pitanja koja su postavljena supravisionarnim organizacijama vezano uz sve manje bitne oblike njihovih regionalno-objektnih ceremonija. Ustajaju, tržište ujek može samo profitirati iz transparentnosti i jenjice, a to je dočinil razlog zborog kojeg je globalno koordinirana politika poželjna. Ideotsku načinost u ovoj raspravljivo možemo smatrati izvanrednom u društvu u kojem je raspršenjanje uvid u vjerdotočne ekskluzivne igre, pogotovo kada željena politika ne dočinje dobrobit niti jednog od interesnih skupina osim relativno male skupine velikim dijelom subvencioniranih poljoprivrednika u visoko industrijaliziranim zemljama. Kada se stila senzacija masovnih medija postati će jasno mudrast Lenjinovog sastava da funkcionalnom aktivizmu ujek može prethoditi dubok ideotski uvid. Antiglobalni pokret se pojavljuje kao kontraktor je, jer samo još jedan primjer svecobudivne kulture globalizacije te će se kao takav, uz probot etematske ideologije, prevesti u borbu za političku globalizaciju, ostvarenje globalne države i principa jedan dobar učlan gospodarstva globalnoj mreži. Semo onaj politički sustav koji je zasnovan na prijenosi ovog principa ima kapacitet uvravnotebiti posjedice ekonomske globalizacije i tržišta na kojem jedan dobar znači jedan gres.



Činjenica da se akademici ulagaju političarima, kojih se onda ulagaju tržištu, ukazuje da je nužne raznотete između različitih polova unutar kapitalističke trodoline strukture modi izgubljene, a to postaje i razlog i posljedica promjene paradigme koja je u štoku. Nemojmo razloga očekivati izbavljene u obliku novih načina razmještanja kojih će nastati na tradicionalnim zvornima, bilo od strane akademika, bilo od strane političara, jer oni moraju isti avuči stave površice, dok su aktem tržišta sasvim zakupljenu odstavljanjem vijednosti dionica njihovih poduzeća. Panika koja je ponogde vidišna možda ima uzrok u magijskom shvaćanju da je ono što je pomačlo triumfalističko načinjeno krajem povijesti upravo kraj jedne određene povijesti, povijesti one burzauške modi.

Potljedica toga je oblikovanje zakopčanog prostora koji mora biti ispunjen, nastuce potrebe za ispunjenjem, sve očajnja potrebe za jasno formuliranom političkom filozofijom. Proizvodnja identiteta će uistinu početi kada se uspostaviće nove interesne skupine, a etematsko razmještanje cijeli pogled na svijet koji je još ujek u svojoj inicijalnoj fazi razvoja. O pojedinim ujeku se u ovom kontekstu još ujek može raspravljati. Modificirane varijacije starih procesa mijenjanja jednostavno neće više biti održivome jer su izmijenjena iz okvira zastarijevog invenzoriza. Na, potrebno je vrati se temeljima, prečeknuti svaki kamen, preispitati svaki aspekt našeg mijenjanja. Potrebno je i nova ontologija, sasvim novi način mijenjanja vjerodostojan pod kritičkim pogledom očju sloboda informacionaističke meseči.

The Renaissance of Ideology - Political Philosophy In The Age of Information and Global Networks

Alexander Bard and Jan Söderqvist

Excerpt from the forthcoming book 'The Global Empire' by Swedish philosophers Alexander Bard and Jan Söderqvist, to be published in English in the fall of 2004. Bard & Söderqvist are also the authors of 'Metocracy', published in Croatian by Difesa in 2003. Copyright 2004 Alexander Bard & Jan Söderqvist.

The concept of a worldview encompasses much more than just a more or less correct understanding of the current state of society. It also encompasses a partly unconscious and often distorted, but nevertheless identifiable, idea of history and its driving forces. Because our world is what we have agreed to say that it is, a new pattern of definition implies an entirely new world. Old axioms are suddenly shown, from the perspective of the new paradigm, to be ideological constructions typical of the period. This is therefore not a question of altering one or two episodes in history in the light of a few new facts, but of re-evaluating the foundations of history itself. We are writing a new metahistory.

With a different history, the world becomes a different world. As a result, the current paradigm shift from capitalism to informationism is inextricably linked to a dramatic change in our understanding of the past. The overriding idea of capitalism, of history seen in purely economic terms - with Karl Marx as its foremost exponent - which is, in turn, founded upon the idea that social development is ultimately determined by material production, has slowly but surely been undermined. One contributing factor is that the transcendentalisation of history essential to this viewpoint, which Marx inherited from Hegel, has, piece by piece, been destroyed by the positivism that developed during the twentieth century. A new matrix of interpretation has begun to appear over the shapeless mass of information, which will have revolutionary consequences.

The most significant change in our view of the past is becoming apparent as the most central fundement of capitalism, and the starting point for its entire view of humanity - the indivisible and original individual - is dismantled and replaced by endless causality chains and feedback loops. Our view of the human body is changing, is being de-individualised, and is becoming one variable among others in the endlessly complex equations of history. Changes in our genetic make-up have been negligible throughout the short history of humanity, particularly in comparison with technological developments. The increasing complexity of society is, thus, not a result of human beings becoming gradually more intelligent, but should be seen as a result of our environment having become more intelligent. From an informationalist perspective, the driving force of history is therefore neither genetic nor ideological, nor in any way 'spiritual'. Social development is instead ultimately a question of communication, and therefore of information technology.

Power is ultimately always socioeconomic rather than economic - it has only been economic during the capitalist epoch, while monetary economics have been the driving force, because power has assumed the character of an economic economi-

try - which means that material production is only of a secondary nature.

Circumstances deal a hand of cards which must be played as skillfully as possible. How we play them gradually affects circumstances, but seldom in the way, or to the extent, that we ourselves intend. The factors which make up the current technological complex form the basic preconditions for the distribution of power, status and identity. Each change means that some people gain at the expense of others. This might suggest that history is an endless zero-sum game, but, because newly gained information is constantly being superimposed upon earlier-won information, there is a pattern, a direction towards an ever greater degree of social and technological complexity, making increasingly sophisticated non-zero-sum games possible.

The values of informationised society must, if they are to endure, appear to be credible even against a widespread and profound awareness that they have no basis in traditional metaphysics. God really is dead, and nature can no longer function as any sort of moral authority or as a guarantor of any rights at all. Informationism's new values must satisfy a longing for genuine understanding of the conditions of existence, and not primarily be subordinate to the self-interest and wishful thinking of those in power. In an age characterised by mass interactivity, power will have to make sacrifices in the short term in order to protect its long-term credibility. This means that the escapist utopianism that has formed the basis of capitalism's éthique suprêmeology must be replaced by a radical pragmatism in the exercise of power.

The historians of informational society are primarily interested in technology and its interaction with other social factors. We use the word technology instead of technique consciously: the latter can retain its original Ancient Greek meaning relating to crafts and building construction. Technique represents humanity's various methods of using mechanical instruments to extend and refine our own bodies and their functions. Technique therefore represents a machine of some sort - whereas technology is a philosophical and sociological concept for the structures created by large clusters of functioning techniques, and, above all, for the multifaceted relations between these clusters and mankind. By this definition, technology in general, and information technology in particular, is what most profoundly characterises a society; and which ultimately determines how power is distributed and identity produced.

What history indisputably shows is that truly revolutionary technological innovations - the mechanical clock, the printing press, and so on - have their own, innate agendas which are generally very different to what their creators imagined or hoped. A technology with this degree of power



cannot be controlled to any serious extent. It is not the case, as naive optimists claim, that these clusters of techniques are neutral tools whose use is determined by human beings.

Technology, to use Neil Postman's terminology, plays out its own hand; it determines the framework of what can be done and thought. In so far as we can speak of free will at all, it is strictly limited by the given technological frame. A golfer can choose to swim to the right or the left of a stone, but it cannot swim outside its bowl. This is not to suggest that it does not matter whether it swims to the right or the left of the stone. But pretending that the glass bowl does not exist is hardly productive.

If it really is technology that determines the division of power and identity production, then this clearly has crucial consequences for our view of history. It means, for instance, that it is not the events which are traditionally identified as the great revolutions in history that are truly revolutionary. The French Revolution of the 1790s, to take one example, must naturally be granted a certain degree of significance - not merely symbolically, but also for practical reasons - but its repercussions are entirely played out within the frame of printing press technology, without which both the revolution itself, and its driving impetus of Enlightenment philosophy, as well as increased prosperity and the industrialisation that followed it, would have been unthinkable. Therefore the informationalist historian deals with spectacular events of great symbolic significance largely in passing: wars, revolts and proclamations. Instead, attention is focussed on the abstract fields surrounding the bifurcations where paradigm shifts arise, the often chaotic periods and circumstances in which one dominant information technology is phased out and replaced by another.



Genuine revolution is, quite simply, to be found in the introduction and use of a new information technology, whose agency gradually suffuses the entire culture. What were described as revolutions during the capitalist epoch - more or less violent regime changes, with or without public executions - appear in this new light as spectacular expressions of aggression, loaded with symbolism, which in turn are merely the logical consequence of a preceding genuine revolution. The conditions which determined the exercise of power as a consequence of a dominant technology, the printing press, were expressed, both symbolically and theatrically, on the public stage, but the real revolution had already taken place long before. But theatricality and symbolism were ideally suited to be the starting point for a romanticised ideology that was of vital importance for the self-image of the capitalist era. Written history attached great weight to this sort of theatre, because it essentially supported the system and was incapable of questioning the given preconditions. Both academic battles in universities and political conflicts in parliament confined themselves to symbolically loaded pseudo-problems within the frame of one and the same suproseiology.

The transition from feudalism to capitalism was consequently not a question of any sort of ideo-

logical breakthrough, nor a historically determined transition to a higher state of civilisational maturity. Rather it was an ecological change that occurred as a result of the existence of the printing press; this apparently innocent innovation meant that humanity's whole ecosystem and its conditions were transformed. Important information could now be spread quickly and in great volumes, which in turn meant that literacy became increasingly more valuable and therefore more widespread, which, in turn, created a new virtual world: public space. Even if the virtual world of public space, in the form of daily newspapers, journals and books, was a comparatively primitive means of one-way communication, particularly when compared to today's global and immediate interactivity, its arrival in the corridors of power meant that the church lost its hold on the worldview, the monarchy had to abdicate from politics, and the aristocracy was forced to relinquish economic and military power.

Once the ball had started to roll, there was no stopping it: a power structure which rested upon hand-written language and a mythology that revolved around a transcendental Eternity was forced aside by a new power structure which was based upon the increased spread of information, in the form of the first mass media, and a mythology that replaced Eternity with Transcendental Progress as the purpose and meaning of existence. Theology was replaced by the worship of reason, in the same way as the nobility's titles lost their value when wealth became the ultimate gauge of social status. Capitalism's great project of enlightenment, proud humanism with its steadfast belief in the Cartesian subject, occupied the metaphysical realm, which had the somewhat paradoxical result that reason also occupied the place in life previously taken by unreason. When the old superstitions were swept aside, faith would be replaced by knowledge, and science would provide the answers to all humanity's questions about the meaning of life.

The problem in this is that science is constantly being revised, as is its nature, and, as a result, every truth can only be regarded as provisional. In the absence of an officially sanctioned unreason, the foundations upon which the values of social construction rested were notoriously unstable, which is ironic given that social theory was based upon naive naïve thinking about a stable and balanced state of normality. The intact individual, the literally inviolable ego, was installed as the hopelessly immovable rock in this unquiet sea, as the unrestricted ruler of the complicated but rational machine that was the human body. The subject was given the task of realising all of his or her innate qualities and abilities, in an ongoing struggle towards sacrosanct Progress.

A paradigm shift always brings with it a new use of language and a new vocabulary. New phenomena require new terminology, at the same time as old terms acquire new meanings. This forms an integrated part of the worldview that develops in harmony with the material changes that follow the

dominant technology and the humanists represented by the new power. Words like 'truth' and 'realty', 'knowledge' and 'science' are imbued with new meaning, and assume, at least in part, new functions. This also applies, of course, to the transition to informationism.

The old meanings of the words 'feudalism' and 'capitalism' are encapsulated in new ones. The terms are incorporated into the emanetic philosophy's sophisticated system of repetition and difference, and assume new functions in this new context.

In feudal society, where God was a reality, life was largely characterised by the constant thought of, and constant preparations for, the heavenly kingdom that beckoned in the next life. With the paradigm shift and industrialism, these concepts and ideals were replaced by The Modern Project, which concentrated on continuous expansion and change for the better within the frame of the nation-state society. Utopia was brought down into the material world, but was placed always out of reach, in a glistening future which could only be realised by the most immense effort, on both the personal and the political plane. Eternity was no longer a credible concept, but Progress functioned excellently as a replacement, despite the fact that its contours were strikingly indistinct in a way that was otherwise uncharacteristic of capitalism. Of course, Progress could be measured, but it was never possible to determine when the goal had definitely been reached. It was always shifting further ahead. Which was, of course, what made it functional: the fulfilment of the promise had to be capable of being postponed indefinitely. As a result, the power-wielding class could offer a reward for obedience and diligence, without it ever actually costing anything.

Truth and meaning were no longer bestowed from outside, but from within. Utopia lay slumbering within the very core of the individual, in human nature, and it became the duty of everyone to 'realise themselves' by energetically testing their potential and their abilities to the utmost to produce the maximum possible benefit. The personal became political, and ever more detailed regulations were introduced. Everyone was expected to be the creator of their own happiness, and their own morality police, where the one was intimately linked to the other. So, to begin with, man was thought to have been created in the image of God, and, when that was no longer sufficiently persuasive, Man was launched as the model for mankind. Being a good human was to strive to be the perfect Human Being; this was the ultimate truth and meaning of life. Everything was predetermined and governed by the desired outcome. The individual's two options were either to play along according to strict rules, or to neglect his or her own potential and, as a result, be rejected by the machinery of society.

This humanistic pattern of thought was largely based upon, and reinforced by, Newtonian physics and a model of the world which could be likened to a mechanical clock, an unchanging

perpetual motion machine, where every cog moves strictly in accordance with the rules, and in carefully co-ordinated interplay with the other parts of the machinery. The role of the human being in the system can be compared to that of the cuckoo in a cuckoo-clock, to comply obediently with the rules and pipe up at regular intervals with cheery exclamation. At the same time, within a capitalist system intoxicated by progress and the pursuit of prosperity, there was a considerably more grandiose vision for utopian Man. This encompassed academic knowledge itself and the idea of an encyclopaedia; a word whose Greek etymology, *enkyklopaedia* = *cyclical + pedale* = education, suggests an all-encompassing knowledge which forms a complete circle. The ambition was to collect and combine an exhaustive amount of knowledge, to reveal the eternal principles that govern nature, and to create a complete model of the world within the brain of rational human beings. The ideal of traditional science consequently forms part of the circulation system of capitalist mythology. This is in sharp contrast to the emanetic science developing under informationism, the focus of which is on processes and creative problematics, rather than the obsession of capitalist science with confirmed suppositions.

In God's conspicuous absence, History itself assumed a spiritual dimension: it became the holy story of how mankind had embodied itself and thereby ascended to its rightful place as nature's supreme engineer. To subjugate nature, its own included, was the historic duty of mankind. Human beings were not yet themselves, but must use their own power to become themselves. History was thereby transformed into the ultimate judge, before which both the individual and the whole of society could be held accountable. The consequence was that God did not disappear, but merely changed his name and returned with his powers intact in the form of the Cartesian subject. When we place this atomised ego in a social context, we see how the bourgeois ideal of citizenship takes shape: sober, rational and reliable. The Cartesian subject was therefore a concept whose success in the mercantile-Darwinian arena was almost total, but the concept was also extremely well suited to life in an increasingly urban landscape, where atomisation and individual isolation were steadily increasing in line with narcissism. For today's developing heterocracy, on the other hand, the Cartesian subject looks at least as bizarre as the concepts of Adam and Eve ever have.

The cohesive, individual subject - sovereign in relation to both body and environment - replaced the monotheistic god as the fundamental of social metaphysics, and therefore also as fuel for identity production. The entire rationalist model rested, paradoxically, on this wild, empirical and, from a rational point of view, entirely unfounded guess: despite much laborious searching, the ego's mystical and impenetrable hiding-place within the body was never found, which of course it was essential to conceal at all costs. The Cartesian subject was therefore elevated, precisely because of its central role in the power structure, to the

status of a transcendental axiom beyond all questioning. The dictatorship of theology was replaced by the dictatorship of scientific truth, despite the latter being fundamentally just as unscientific, if not more so. The relevant question that arises here is how the corresponding change will look in conjunction with our era's transition from capitalism to informationism. What is going on under the surface, in the collective subconscious? How are ecological changes affecting our worldview, and thereby our world? And what will the political consequences be? These questions can only be answered by an archaeological excavation in the ruins of capitalism.

Bourgeois democracy had to provide a number of different ideologies, represented by different political parties. At regular intervals the voter was given a choice between a number of different alternatives. Party X would lower taxes a couple of percent, whereas party Y would safeguard current levels of taxation, and party Z might have had another position. Basically, however, these ideologies were merely variants of one and the same overriding idea of the State as the only legitimate instance of power: statism, an idea which was in turn sanctioned by the metaphysics of capitalist humanism. According to this idea, the State embodied the holy will of the people in the same way that the church had represented God's interests on Earth during the feudalistic era. To an extent, in young democracies an ideology was identifiable with a particular party and social group, which meant that political elections were often a question of which group, or class, would succeed in controlling the state and protect its own interests. But as prosperity increased and was distributed, the various classes became more similar and shared, in all important respects, the same interests; the lower-class was gentrified just enough so as not to constitute a disruptive threat, which meant that the class-struggle also slowly expired.

The different ideologies melted together so as to be indistinguishable, the common statist-suprademocracy became more apparent, and the parties were forced to devote themselves to trying to fuel negligible and symbolic pseudo-conflicts as best they could in an effort to continue attracting attention and conceal the fact that they basically belonged to an ideological canal. Politics was meddled and intimated. Because there were no longer any genuine alternatives to choose from, the People no longer existed to manifest the will of the People. All that was left was a carefully directed plebe of theists, with a great herd of voters in the non-speaking parts. It is hardly surprising that the voters lost interest, and stayed away from polling stations in increasingly large numbers. Eventually observers of the process began to speak of the death of ideologies. The crisis of democracy is also a crisis for statism. Interactivity on a global scale weakens both the state and democracy in several respects (as we examine in detail in *Nobility*). As a result of more and more issues being moved from the



level of the state, democracy is also undermined when politicians appear as powerless, ignorant puppets in the hands of well-organized special-interest groups. The netocracy has great difficulty finding any reason to engage in this old, exhausted form of politics. And the consumer can easily find more titillating entertainment in the immense army of one-way communication media that is aimed at the underclass.

Democracy's crisis is concealed behind a wall of transcendental romanticism. As soon as western interests are threatened anywhere in the world, Democracy is wheedled out and extolled as an absolute necessity. In the propaganda, Democracy is presented as the only imaginable guarantee of both freedom and prosperity, and the only possible alternative is still depicted as a tyrannical dictatorship surrounded by barbed wire, as if the national state in the capitalist mould was, once and for all, the best of all possible worlds, and not a product of certain historical, and ultimately technological, conditions. But to more and more people it is becoming increasingly apparent that the self-aggrandizing marketing of the political class in the nation-state, and its stubborn fight to preserve the system, lack all credibility.

So far, the developing plurality does not have any particularly clear contours. It has not yet developed the political and philosophical concepts that are needed to dominate a political arena in which the scenery is changing rapidly. But it is merely a question of time. Interactive media-technologies are driving a political culture in which democracy is disintegrating and the plurality gaining a foothold in the cracks. When geographically delineated space is no longer salient, and when people form virtual communities with no regard to national boundaries, bourgeois democracy and national legislation just look like exhausted phenomena. And when the Cartesian subject and the self-realising individual no longer appear to be either desirable or credible, Man will be replaced by the Network as the highest ideal. This will be the last nail in humanism's coffin, and we shall be able to move on.

Etatistic thought is based upon the Nietzschean interplay between repetition and difference. Applied to social structures, this means that etatism advocates the perfect Network in the form of an infinite, creative loop as the very basis of the metaphysics without which not even informationalism can manage. In this respect, the netocrat looks like the very personification of Nietzsche's superman, in so far as he himself creates his values in conjunction with immanent reality, primarily through active networking, instead of passively assuring his place in an enforced hierarchy of values. The cynical nihilism which characterised postmodernism will therefore be replaced at the breakthrough of informationalism by an affirmative nihilism with netocratic ideas. In contrast to postmodernism, netocrats have once and for all reconciled themselves to the collapse of the modern project, and regard it as a historical necessity rather than a failure. They even regard its conclusion as a perfect opportunity to act themselves, rather than merely reacting. The time

has come for the netocrats to carry out their own Nietzschean *Verluch*.

Capitalism's legitimate ideologies arose in the meeting between all-encompassing étatism and the collective interest groups which appeared in society. But even pronounced anti-étatistic ideologies, such as anarchism, anarcho-syndicalism, and objectivist libertarianism had important roles to play. Naturally they had to be excluded from all forms of power, but they formed picturesque elements in the system's demonology and strengthened, as a result of their role as theoretical but ultimately harmless threats, support for democracy and the nation-state's collective identity. It is a fact that every society produces a demonology for this very purpose. As for every biological organism, but for partially different reasons, it is essential for social structures to have a boundary that defines what forms part of the collective by pointing out what is excluded. Creating an exclusive definition of the structure's own identity would be extremely demanding in terms of time and resources; it is considerably more economical to position the structure in relation to a number of strategically chosen contrasts. A negatively defined identity like this is also extremely resistant to attack and comparatively insensitive to external criticism. The most effective identity production is therefore a form of parasitism on the selected demons' attentional value. Capitalism developed the demonological method to perfection. Hegel's dialectical metaphysics, which seems increasingly to have been the intellectual zenith of this paradigm, even elevates the demonological method to the status of an objective truth about existence itself.

Because étatism was the supreme political ideology of capitalism, all sorts of anti-étatistic movements were granted leading roles in the demonology. These movements were, by definition, anti-democratic, socially subversive, and terrorist in nature. But most important was the fact that their ambitions were completely unrealistic, because their prognoses lacked all connection to the governing circumstances. Despite this, the strong identity of demonized outsider status proved a temptation to many, not least to the many naïve academics who could afford to play at being dangerous class-titans without ever having to risk their place in the social hierarchy. The demonological complex ensured that the state was further strengthened, and the middle-classes were provided with material, in the form of their own scandalous behaviour, for piquant tales to relate at dinner-parties.

One clear indication of the crisis of the capitalist paradigm was that the static demonology eventually lost its potency; the demons that had once been so frightening were transformed into mediated pop-culture. Thanks to the punk culture of the 1970s, the anarchist became yet another Disney character among countless others. Anarchy was no longer perceived as a threat to middle-class democracy, but was reduced to becoming yet another trademark for fashion.

designers to play with. This exploitation of the system's own demons can, in the short term, be seen as a victory for the system, by which it proves itself invincible, but in actual fact it reveals a form of slow suicide, because the system's socially cohesive symbols quickly lose their value, leading to the implosion of identity production. By consuming what the French philosopher Georges Bataille calls 'the sacred', that which forms the very core and most essential part of its own conceptual world, the late-capitalist order predators over its own cleanse. When capitalism deprived itself of the capacity to maintain a credible demonology, and thus protect its own identity, it paved the way for an already vital informationalism. The bourgeoisie went into the final battle without any weapons, and with no chance of offering resistance.

All the old weapons were now kitsch curiosities, incapable of mention without irony. The death of the ideologies was therefore a fact. The implosion of capitalism is confirmed by the dramatic fall in the stock of the nation-state, the paradigm's most important concept of identity creation. The nation-state once appeared as a hybrid between the myth of the nation - a romantic idea of a uniform culture built upon a common language and origins, a common history and common traditions - and the concept of the state - the legitimate representative of the collective subject. The ideological fiction was directed from a very real capital city, and it is in this fundamental sense that we use the word capitalist: a collective subject, with its base in the capital, which subordinates the surrounding territory and a number of other cities in order to feed its insatiable hunger for labour and raw materials in a constant struggle with other competing capital cities.

All support for the capitalist system, the collective subject created great masses of ideology. Just as the feudal system needed the Devil and his calamitous temptations, so the Nation State was forced to produce a comprehensive demonological rogues' gallery of both internal and external enemies, in order to maintain its own identity-protecting function. It is this central role which the Nation State has become incapable of managing in our era, which becomes apparent when we confirm that few, if any, of the highly industrialised nations are prepared to go risk death for something as obsolete as national identity any more. The only surviving superpower, the USA, sends in ground troops consisting of professional soldiers only in extreme instances, and otherwise restricts itself to highly technological warfare from the air and from far-flung outposts to achieve its goals.

The loss of any soldier is now regarded critically by opinion back home. The days of classic warfare between separate nation-states are therefore numbered. The military conflicts of the future will take the form of civil or guerrilla wars within the frame of a global system. In the myth-constitution of the collective subject, its own gravity is presented as natural and ordained by fate by the mystical origins of the people in question. But this gravity is entirely dependent upon the potency of

the external threat that is conjured up for better or worse reasons. Thus the demonology occupies a key role in this context. In the same way that the parents and their early, painful absence foster a child's identity in Lacanian psychoanalysis, so it is the external threat, real or fictitious, which gives rise to a society's identity, rather than any internal qualities. The mythology surrounding the utopian project - the origins of the people, the people's culture, the people's fate - is admittedly also an important component, but its primary function is cosmetic: to camouflage the large black hole at the core of the project, and to conceal the fact that the whole apparatus is built upon a crisis system for the division of power and status. Because no subject, either individual or collective, can survive and retain its cohesion without a constantly upgraded demonology.

This connection between project and demonology must not be revealed or admitted, relations must instead be presented as a dialectic opposition. Exactly how this process functions can be studied by looking at the creation of relatively young and heterogeneous nations like the USA and India, where the collective subject in question found its original form in opposition to the retreating colonial power. For the mental decolonisation of North America and India to succeed, a retroactive demonisation of the British colonisers was required. Hostile ideologies often function best as external demons if their representatives are easily recognisable. If their evil intentions can already be discerned in their strange and frightening facial features. This is why the Soviet Jew became a fascist, while the German Jew under the Nazis was reinvented as a communist. Thus racism became the capitalist equivalent of feudalism's faith in the devil, and an ever-necessary ingredient in all forms of nationalism.

The link between nation and state in turn resulted in a demonology built upon the connection between cosmopolitan and anti-liberals, an exotic cocktail which, because of its exoticism, came to be cherished within the western academic class whenever it wanted to distance itself from the petit-bourgeois nationalism that was enriching itself and becoming ever more widespread at the turn of the last century. The tension between the middle-class engaged in business, whose values were in tune with the mythology of the nation-state, and the already established, educated middle-class, whose values were starting to gravitate against the same nation-state's demonology, led in time to a situation where every guerrilla-movement in the Third World could count on having at least one influential mouthpiece on every European and North American university campus.

This role-play resulted, in turn, during the hectic days of late-capitalism, in the establishment of an anecho-liberal cultural-demonology based upon the vulgarised Hegelian concept of the end of history, thanks to the final victory of bourgeoisie-democracy over all its rivals. Their opponents' demonised certainty in victory

strengthened the cohesive identity of essentially self-assumed outsider status. This outsider status

was, however, entirely fictitious, as was confirmed when the champagne socialist in question were entirely subsumed by the market forces they had so vehemently opposed, only to reappear in the form of a temporally-adjusted and fashionable so-called postcolonial Marxism. The process made it clear, once and for all, how Marxism had always been an integrated part of the capitalist system, and had never entailed any genuine system-criticism to match the phraselogical radicalism of its own propaganda.

Since the bourgeoisie was the dominant class during capitalism, it was also the axiomatic ideal against which all other groups were measured, or measured themselves. Its political ideology, liberalism, was an offshoot of bourgeois humanism. The theory of the end of history is true in as far as all other ideologies have eventually been subsumed into this bourgeois humanism in line with the gradual absorption of the whole of society into the middle-class. The end of history and the death of ideologies are one and the same thing. But this theory, naturally, is only valid within the frame permitted by the paradigm. When the fundamental cultural and economic conditions are changed as a result of an information-technological revolution, history will circle again in motion. And, as a result, the necessary conditions for a renaissance of ideology arise.

A social force sooner or later always meets a counter-force. Bourgeois humanism was consequently met with a dwindling but not entirely powerless feudal power structure in the form of the aristocracy, the church, the monarchy and a generally reactionary ideology: conservatism, a post-feudal humanism. As a result of the blessings of the printing-press, levels of literacy eventually reaching the factory-floor, yet another collective subject was produced, the working-class, and yet another ideology: socialism, or proletarian humanism. These were all fingers of the same hand. When their internal differences had been sorted out and the demands of the different interest groups had been met through a long line of redistributive compromises - a continuous adjustment is carried on throughout every paradigm in accordance with the second law of thermodynamics - then the different ideologies are nested and eventually fused together on all planes bar the purely formal.

This is the thermodynamic death of ideologies, where all energy transference has ceased because there are no longer any differences in temperature. All that remains of the political debate after this living death is general opportunism and mass-media entertainment of varying quality, a form of simulated politics, a performance to galleries that echo ever emptier.

Nietzsche predicted as early as the late 1800s that democracy would eventually reach a final phase of rapidly escalating apathy. For the cynical nihilists of the elite in power, the state appears to be a happy end to history, a state which thereby makes cynical nihilism indispensable for all eternity. But for the affirmative nihilists of the young

merocracy, the growing apathy towards the forms and content of democracy signal an opening for an entirely different political order, with new players and game-rules. It means the beginning of their story.

Identity production can never achieve 100% coverage. In order to avoid unmanageable fragmentation, and to create collectives capable of surviving in the meme-Darwinian arena, a certain level of rounding off and noise-trading between different sub-groups is necessary. In the gaps between the various ideological complexes and classes, small pockets of identitarianism inevitably appear. These vacuums were occupied and exploited during the early period of late-capitalism by the groups of intellectuals who had found themselves, or positioned themselves, beyond the public spaces of capitalism. The increasingly top-driven class-ideologies were therefore gradually complicated by various extremist movements which filled the social gaps by steering the social elements that were left over. These movements directed their efforts with increasing aggression against the very interest groups that were fighting for political space and economic redistribution, and accused them of being parasites on the collective subject for their own ends.

Outsider status was expressed in a burning desire for a complete and all-encompassing social collective. No leadership from above, no hierarchies! This required that the transcendentalisation of the collective subject be driven a stage further: the transcendentalisation process itself had to be turned into the central hub of identity production. The will of the people had to create its own history. Instead of resigning itself to subordination to economic forces. Positive action in the name of the collective was by definition moral, and democracy was merely a mendacious bourgeois institution which represented a loathsome hindrance to development. The people could, according to this viewpoint, only realise its utopian potential if it was driven forward with the help of the whip. Utopia was a question of achievement and privation, not historical necessity et al. This theological political thinking fostered a succession of totalitarian ideologies in the vacuums left behind by the more pragmatic alternatives. By cultivating an extreme antagonism between themselves, these movements could also make use of one another as antithetical demons.

In Germany, Russia and Central Europe extremism was favoured by the fact that a relatively large and well-educated middle-class in these late-developed industrial nations had been held back from exerting any political influence as long as possible. As a result of the delayed development in these nations, it was the aristocracy rather than the bourgeoisie which had been responsible for their industrialisation, and the prospects for an inclusive democracy along the lines of the Western European or North American model, entirely characterised by a bourgeois middle-class and its values, looked anything but good. Instead, more and more people were attracted by totalitarian

and militaristic solutions to the political problem of power and identity. The inability of post-feudal power to manage the forces which industrialisation had released created enormous tensions which, in the absence of a belief in the future, came to be expressed in a gradually more brutal political paroxysm.

The situation was further complicated by the widespread chaos and desperation in Central and Eastern Europe after the First World War, exemplified by the Russian Revolution and the Versailles Treaty which proved so fatal for Germany. The result was a bifurcated development towards two extreme poles, each dependent upon and strengthened by the other in a demonological loop. One movement raised the People to the status of guiding principle, and directed its hatred towards the individual and everything that could be perceived as diluting the pure essence of the People. When it came to power this movement struggled frantically to exterminate interest groups in the name of a single romanticised collectivism with a single common, national agenda (Nazism, fascism, Stalinism). A comprehensive and fear-inducing security force was justified by the necessity of suppressing the People's internal enemies in the form of disobedient and egoistic individuals. This terror against the nation's own citizens soon developed into what could almost be described as a nationalised industry: the most frightening thing about Auschwitz and the Gulag is not their exposure of human cruelty - we are all, deep down, all too well aware of that through our own subconscious - but the devastating industrial effectiveness that effective one-way communication was capable of producing. This was the ostiadic golden age of blind electronics - radios and telephones.

The other movement had the individual as its highest ideal, an individual who was either a Rousseauian child of nature, bubbling with innate goodness, or a deeply enlightened rationalist. Even this hyper-individualistic theology fought interest groups as part of its campaign against anything related to a collective solution. These hyper-Carolean individualistic romantics regarded every form of social agreement as an unacceptable demand as soon as any single person felt that their freedom was restricted (anarchism and anarcho-liberalism). Bourgeois democracy was merely a fraudulent producer of legitimacy for a repressive state. The absence of functional pragmatism, however, made this movement politically impotent: it succeeded in creating a considerable and often violent level of political unrest, but never became a permanent factor in power anywhere, which is why, between its increasingly rare outbursts, it was largely characterised as a harmless academic society game for unworldly, quasi-radical dreamers. Both these variants of extremist ideology were doomed to fail from the outset, for the simple reason that the blinkered nature of their programmes lacked any capacity to connect with and manage the fundamentally contradictory nature of the capitalist paradigm. They did not have the innate flexibility required, and they were not rooted in immanent reality. Their objective was

not to function in the reality at hand, but to create an entirely new reality for themselves. They were theological remnants of a vanished feudal era - God is executed in name only, while the corpse is actually placed at the centre of government; in the case of Lenin, Stalin and the Japanese generals, quite literally so - and they only succeeded in creating vast amounts of mendacious political romanticism and inexpressible amounts of suffering.

We are standing on the threshold of a new paradigm, driven by a new, dominant information technology. The growth of capitalist ideologies was, in all essential respects, predictable when viewed in terms of the prevailing conditions. The question now is what we can say in that respect about informationism, how many of the contours of the post-humanist ideological complex can already be identified. The ideologies which have died - and this deserves to be repeated - are those which were created during, and adapted to, the specific conditions of capitalism. The fact that they are going to their grave together with the paradigm with which they were integrated, and whose interest groups they represented, is hardly surprising. This fact is, however, nothing to take as a pretext for saying that the new paradigm will be free of ideologies, but rather the reverse. New social structures demand new explanatory models and new political goals. These ideologies will be created in the field which arises between eternalistic thought, ultimately determined by technology, and the new interest groups which will gradually form as a result of the new stratification which will also ultimately depend on technology. Admittedly, this draw-out process partly precedes the new technology's breakthrough, but it only completed long afterwards.

The ideological criticism of the twentieth century, strongly inspired by the increasing mediatisation of society, inflicted severe damage on humanism, and therefore prefigured a form of post-humanist thought. However, this ideological criticism was antithetical rather than synthetic in its relation to enlightened rationalism, and it was not anchored in any interest group beyond increasingly isolated academic circles. This meant that ideological criticism, despite its brilliant wealth of ideas, never succeeded in presenting a credible ideological alternative. This could hardly have been expected either: before the turn of the millennium it was practically impossible to get an overview of the extent and consequences of the technological transformation. Twentieth-century political philosophy lacked the information-technological view of history necessary for informationalist thought.

All exercising of power, apart from direct violence or the threat of direct violence, is ideological. Everyone in power must be able to call upon a legitimacy that is based upon an ideological agreement if they are to have any hope of being heard, otherwise they will quite simply be powerless. The ideological element, in the form of explicit or implicit agreements, is becoming more important the further we move from a tribal society based upon the direct use of violence, and the more complex networks of mutual dependency we develop. Consequently, the death

of the ideologies at the end of the twentieth century resulted in both a nominal and an actual loss of power for the representatives of bourgeois democracy. Ideologies lost their power of attraction, large numbers of voters broke the agreement and turned their backs on politics. Power began to migrate.

As social networks become increasingly sophisticated, power becomes more abstract, distributed and transparent, which means that the ideological structure which supports power is becoming indispensable. All that is required is for the interactive culture's so-called hermeneutics to reach the critical point of sophistication and attentionism where the renaissance of ideology can take off. So all ideas about an ideologically bereft state lack all credibility. An absence of ideology would require a scarcely plausible return to pure power-positivism: might is right. The existing need for ideology is therefore bound to be fulfilled.

Vigilance in the form of a qualified debate is to be recommended, because hidden contradictions, like hidden coup-attendants, should be brought into the open thereby. It is in the impressionable introductory phase that the possibilities of exerting any influence are at their greatest.

Immediately before the turn of the millennium, as a result of the stalled ideological development of energy, a remarkable - albeit typical of a paradigm shift - variety of different forms of political parapsychism and diverse extravagant conspiracy theories arose around the issue of globalisation, the subject which has dominated political philosophy in recent years. However, those politicians who insist on performing on the nation-state level in order to exercise power in the traditional way are doing themselves and the members of their class a disservice. No amount of weighty thinking can restore the issues which have been raised to supranational organisations to their increasingly irrelevant forms of regionally-coloured ceremonies. Besides, the market always stands to gain from transparency and clarity, which is why a globally co-ordinated policy is desirable in this respect as well. Ideological naïvety in the debate could be thought to be remarkable in a society where insight into the value of an escalating non-zero-sum game is widespread, particularly when the politics that is being desired does not benefit any interest groups apart from a small group of heavily subsidised farmers in the highly industrialised nations. Once the mean-medial sensation value has died down, the realisation of the wisdom of Lenin's advice will grow: that functionalism must always be preceded by profound ideological insight. The anti-globalisation movement is revealed to be self-contradictory by being yet another example of all-encompassing cultural globalisation, and will turn, as eternalistic ideology makes its breakthrough, into a fight for political globalisation, the realisation of the world-state and the principle of one man, one vote at the global level. Only a political system based upon the application of this principle has the capacity to balance the effects of economic globalisation and the market where one dollar equals one vote.

The fact that academics fawn on for politeness,

who in turn fawn on the markets, indicates that the necessary balance between the various poles in capitalism's tri-polar power structure has been lost, which in turn forms one reason for, and also a consequence of, the ongoing paradigm shift. We have no reason to expect deliverance in the form of any new thinking from the traditional sources, either from academics or politicians, because they have their old privilege to safeguard, while the actors within the market are fully occupied with maintaining the value of their companies' shares. The panic which is visible in some quarters could have its origins in a hazy realisation that what has been somewhat triumphantly termed the end of history is actually just the end of a certain specific history, namely that of the bourgeoisie era of power.

Consequently a vacuum is forming, one which must be filled, a growing demand for fulfilment, an increasingly desperate need for a clearly formulated political philosophy. When the new interest groups have established themselves and eternalistic thinking has coloured the worldview which is still on the drawing board, then identity production will begin in earnest. Certain conditions are negotiable in this context. Modified variations of old thought processes will not do, because they are only valid within the frame of an obsolescent worldview. No, it is necessary to go back to basics, to leave no stone unturned, to question every aspect of our thinking. A new ontology is also required, an entirely new way of thought, one which is credible in the critical eyes of the actors of informationism.





Deutschland 2

U nastupima, govorima i debatama u njemačkom Bundestagu, svaki predstavljajući zastupa bratice i predstavlja način što će dogoditi kada bude jednom zastupaju svoje političare? U svibnju 2002. Rinni Protokoll za jedan dan prekroko cijelu predstavljanju u politici. U okviru festivala *Twister der Welt* postavlja više od 200 građana Bonna da oponaslovat događaj tog dana u njemačkom Bundestagu, svaki sudionik preuzima ulogu jednog beskorisnika. Ovoj "igravici" kroz sljedeće se sruši, ju učivo iz Berlina te ih gledaju Bonna rekreatorima, kao simpatični prijatelj (akrobati) i poznavaju, gledaju i pjevaju, samo da je bio privreda u "Deutschland 2" ne sastoji u promjeni jednog nego u zemljini cactbu.

(Foto: Theo Reul)

Deutschland 2

In German parliament, in speeches, appearances and debates, 659 members of parliament stand for their voters and represent the people. What happens if the voters represent their politicians for a change? In May 2002, Rinni Protokoll turns the representation relation in politics upside down for a day. For *Twister der Welt*, they invite over 200 citizens of Bonn to copy the session trial in their office in Berlin parliament, every participant takes the role of one delegate. The actresses of the "protagonists" are transferred from Bonn to Berlin, presented through telephone and transferred simultaneously by citizens of Bonn - including the in-betwenn questions, voting, and assistance - only in "Deutschland 2" the translation does not consist of language exchange, but in an exchange from one body to another.

(Foto: Theo Reul)



Sonde Hannover

Koliko sumnječi svodi najgloboči koji da dobio KNS učiteljice i novator? Kako je prilagođavanja potreban da se ne bi uspeo u oči? Za festival "Twisterformen" Rinni Protokoll u lipnju 2002. odigrao je deset sati na helikopteru. Čim je došao poslovni "Bundt Hannover" postavlja je u poziciju isti množac učiteljica i učiteljice. Druže su na tegu deset agenci koji ga obuzuju. Te zvukni izvješci mijedu se z glazbama, dečakova, kuhinje kuce, ekonomista, proučavača neve poljoprivrednog helikopterskog patrulla, te misnjača ubjegu benzinskega gledača u ulazu vozača koji održavaju magneve. On gleda na tegu ziljati problemi, dobiva informacije - na neupoznatoj novoj poziciji redatelje "Bausuks" osuđuju, kameru koja čarobnočno pokaze opevaju (igra).

(Foto: Rinni Protokoll)

Sonde Hannover

How suspicious does a conversation transmitted through a directional microphone sound? How much judgement is needed in order to not affect attention? At the occasion of Twisterformen, Rinni Protokoll climbs in June 2002 to the tenth floor of a skyscraper. All spectators are placed every night by the window and are equipped with binoculars and earphones. Four agents stand on the square below and read conversations. The sound transmission is then mixed with the voices of a diplomatic-police detective, an economist, and a flight controller from the police helicopter squadron. This changes the role of a harmless observer into a threatening roamer. He watches the square, follows cameras, gets information and observes a camera on the roof opposite to him, next to the advertisement for "Bausuks", a camera that quietly checks the place, day and night.

(Foto: Rinni Protokoll)

I try to speak about reality

Rimini Protokoll u razgovoru s Patriceom Blaserom

Preved s njemačkog: Kiri Miladrov

Rimini Protokoll je krovna udruga Helgard Haug, Stefana Kaegija i Daniela Wetzele.

"Ako Disneyjand postoji zato da bi ostatak svijeta samo izgledao tim realnijim, onda realni svijet postoji zato da bi bio inšceniran - tako se, slobodno se služi Bauchillardom, može opisati ono Rimini Protokoll. Rimini Protokoll konzpirativno je imao svoje pričapnike predčekani geneti, koji znače promjeniti svijet, bez privremeno i nejedrige potrebe. Oni kružiće u bljišoj utjehi, a ne bombe, i prometaju publiku kako promatra eksploziju: ona važi kao uspjeh. Radi se više ne može razpozati tanka crta između 'autentičnoga' i 'manipuliranoga'." (Renata Kärt, DIE ZEIT 2002)

Patrice: U oči mi je upala jedna rečenica koja je, čini mi se, u skladu s vašim radom i smatram je karakterističnom. Svećenik, kojega ste pozvali za svoju *Midnight Special Agency* u Bruxellesu, predstavlja se jednom rečenicom i kaže: "I try to speak about reality". Upravo, dakle, svećenik pokutava - polazeci od vjere -govoriti kao realnoce. Točno bi tako vjerojatno mogao reći i svaki od vas. Odakle ta strast za pokazivanjem realnosti?

Helgard: Pozadina svećeničkoj rečenici je da je on prešao svoje crkve, koju bi mogao koristiti da svoje teme apstraktne prenosi svojim zajednicom, više od dvije godine počeve konkretno upoznjavajući tako da je u njemu smješto 250 legalnih imigranata. On nije samo govorio o realnosti, on je realnost i sazavom konkretno učio u taj prostor. Naravno, moželi propovijedati ili izvesti predstave u kojima se ističu vlastne i ostale misli ili egzemplarne definicije i to je na jednoj strani korisno i dobro - ali na drugoj strani možete pokutati to vazići i konkretnije za ljudi i konkretnije utjecati na realnost, te realnost kao eksploziju unijeti u neki takav prostor.

Stefan: Ovdje sjedimo u kasnu u Beču, u dependansu Burgtheatera. Pogledamo li kako su ovdje dobeli zidovi, koliko ornamenata visi na stropu, onda je i to, poput crkve, vrlo reprezentativan prostor koji tjeći ljudi...

Helgard: ...ogledaju ih...

Stefan: ...prikazuju ih. No ta se mješta mogu upotrijebiti kao neka vrsta postolja za stvari i ljudi koje nismo naveli opaziti.

Patrice: I ja bi tako rekao, ali vi ne želite tješiti, nego je vaš interes za realnost duboko nepovjerenje u realnost, naime da ono što se odražava kao realnost nipođe ne može biti sve. Kao se u vailoj produkciji Sonde Hannover u neobičnu u gradu, s diještvo kuta, gleda na grad i gleda se nadu koga će scenografija, dok se preko slušalica usmjerava pogled tako da se na grad takođe polaže još jedan drugi, aktualni prostor, to što se vidi uvijek se smatra zbijom. Na pobetu. Ulazao se zatim možda na ovom ili onom mjestu zamjećuju da to vjerojatno nije posve onako kako se misli. Dobiva se osjećaj da se tim preciznim vodenjem pogleda ovdje treba upozoriti na nešto što je skriveno ispod površine. U Sonde Hannover prije svega se promatraju nalazi u kazališnoj situaciji i već se zbog toga realnost opeta posve drukčije.

Helgard: Realnost se prije svega zgušnjava. Kad razmisliš što je brutalno u situaciji predstave Sonde Hannover, tada je to blizina koju promatraš kroz dalekozor i slušanje stječe s nekim posebno stranim prošlim, - a da ovaj to ne zna. Ilako ozbiljno i uporno mogu - na primjer u predstavi *Deadline* - slijedi pitanje što će biti s tim dječnjem ako umre.

Daniel: Ujedno je u Sonde Hannover jedan dio crnoga što se nudi pogledu to da gleda i uvisava stanovnu realnost perspektive, perspektivu koja je tehnički prekomjerna: ti si gori i gledaš dole - jedno od najranijih inovacija u državi kontrole. Jer gradovi su bili ograničeni zidovima i nisu pružali samo zaštitu, nego i pogled u one smjer, smjer ulice bio je orijentiran prema prometnim tornjevima. Drugo tehnička dekonstrukcija je dalekozor - dinamika da se možebiti prioritati onome što gledaš s distanci. Jedno od prvih započinjanja pri nadu na Sonde Hannover bilo je da pogled kroz dalekozor čini ljudi sumnjljivima, i to je mogla jedan oblik negativnog mizanacera. Način kako se gleda kroz dalekozor čini promatraču sumnjljivim. Postoji arhitektonika distancije u odnosu na osobu, zbog tornja, i ona se nekako tehnički uklada dalekozorom te se dolazi do modi koji pruža pogled i tada se počinje fabulirati. To je perspektiva kontrolne kamere. Svi ma je, napokon, bilo i zatevno vrti, biti vojač, i znati da su pritom neprimjeđeni.



Midnight Special Agency

Ako je cijeli svijet pozornica, što je istražuju knjiga "7e vijeme Kunstan Festival des Arts (Brussels, 2003) i eksponat "Iz svakodnevnog vila dozvatača izvedbe na radu pozornica". Usporedivo s time, Rimini Protokoll svećen je dan u poređu posušivim jedrogradnja Bruxellesa u festivalu "perfor", kako bi pet minuta govorio o "svog utebi", "svojem nazivu", svrđi svojog sveta, svetištu maski. Vodio 23. Midnight Special Agency bi u "kunstneru" jedan odjeli primjalj vjenčan filmova, glazbenog festivala Cistera, skupštin eksime, promociji solistice i ljubitelj poček, autora govor, poziciju ministra, smrtnuti prevođač, teologiju teologom, točnovid i većas metra.

(Fotografija: Rimini Protokoll)

Midnight Special Agency

If the whole world is a stage, what is it to self? During the Kunstan Festival des Arts (Brussels, 2003) seven scenes of performers played on a handful of stages (every night). Parallel to this, Rimini Protokoll invited many designers, a citizen of Brussels to the festival centre in order to report for five minutes on: "the role", "the theme", his set, his make up. Among the 23 Midnight Special Agents, there were dram, upper left to lower right: a multi-ilm painter, a spokesman for Citroen, an arboreal collector, a traffic collector and bee keeper, the speech writer of a minister, a pinupstyle interpreter, a fabric sealerwoman, a toccot, and a male aviator. (Photos: Rimini Protokoll)

Patrice: S jedne strane panoptički pogledi, s druge to uživanje u "božanskom" pogledu, čovjek je uvijek približavajući gledati svjetluči odgoju, iz ptičje perspektive. Sto je za vas toliko zanimljivo u tome da ljudima pogled toliko usmjeravaju na zbijaj?

Stefan: Vjerno je i to da mi jedva da uopće radimo s glumcima. Zato je u mnogima od naših projekata moguće da gledač ima osjećaj da ono što otvara otkriva sam. Naravno, on shvaća da smo mi izabrali setting, jer smo izabrali uvezdali ili prizor. No dok gledač usmjerava tvoj pogled na zubarsku ordinaciju na trećem katu na suprotnoj strani ulice, gđa zubač uprave opeira, uvijek imaš i mogućnost da će nekog drugog prozora otkrije nešto sa svim drugim.

Patrice: Za projekte koji se događaju u kazališnom prostoru moglo bi se također reći da se radi o upućivanju na druge aspekte zbijaju koji se izlažu. Rijeka Abyja Wartsburg: "možda se radi o tome da se probije put u skrivene razmice dokumenata cluse. Kad se izmazana obojka nešto što je, dodute, uvijek bilo tu, ne previđa se, u svakodneviči ostaje neprimijeđeno, i sad se tek čini vidljivim tim posebnim pogledom kojim se gleda u umjetničkoj situaciji".

Stefan: Naši izvedači staju na pozornici jer - kao nekologorici, pronalazici krematorijski odjeljnik - imaju nešto reći, a ne zato što ih na pozornici tjeru njihova glumačka karijera, novice ili nardišće. Oni na zbir pokazuju kako dobro nešto umiju, nego što umiju i znaju. Tako gledač uvijek zadržava slobodu da sam još nešto otkrije na tim ljudima koji se izlažu pred njim.

Patrice: Pri čemu Sonde Hannover više predstavlja neku vrstu otvaranja, u Lehmannovu smislu, gdje ima i nepredviđivih događaja. U slučaju Deadlinea, gdje se na pozornici dovode "varne cabcje", sa svim problemima koje to zatim može stvoriti, prije se radi o nekoj vrsti mizanscama, na koji je od određenog stupnja nizinski, liza pročelja zbijije postojje i druge zbijije. Grad se uvijek već gledao na nov način pomoći tehničkim anekdotima - fotografije, film. U trenutku izbravljivanja života, koje se doživjelo početkom 20. stoljeća, tehnički slikovni medij protuzi su svjet učinili ili ponovljivim ili ga pak, kao fotografija, zamrznu, zaustavili i na taj način učinili čitljivim.

Heljard: Obarano je, pak, u slučaju hannover-skog komada fascinantno bilo baš i to što u realnosti također postoje potvrđenja, da se tvoj svakodnevno inačenica sam od sebe: žena koja je žude, itača s vredicom iz kupovine slijeva radnju čineći možde istu između kosu, a sutra će imati velikovu plavu, ali njezino je ulega vrlo slično podjedjana.

Patrice: No ono nepredviđano ovdje ipak dobiva vrlo širok okvir, dok je u Deadlineu korist mnogo jača stegnuta, naime za ono nepredviđeno gotovo da ne ostaje mjesto. Stefan: I tu ipak ima i neprocjenjivih faktora. Eksperimentalni raspored na pozornici za

gledača još ima neku otvorenost koja bi se s glumcima teško mogla razviti. Publiku prvo vidi 4-6 biografije. Na primjer, želio su razviti taj odnos prema smrti, to je još uvijek prilično pod upitnikom.

Danesh: To su kazalište može opisati i kao crna kutija (ili ona koja zaprežuje kretanje aviona u letu). Crna kutija je nešto u što se nešto stavi i iz čega nešto izlazi, ali što se uznata događa, kako dozad do outputa, to ne znači. Jednako tako i mi stavljamo u takav komad stvari koje po protokolarnim pravilima razvijamo zajedno s drugima. No ne radi se o tome da se definira output, naime je stalo do protokola, koji je premašio (što je običaju od država da komuniciraju) i zaplašio što su govorili predsjednici. Kad nas sudionici na probama pitaju što bi bila ponuka komada, načelito in narančini grupa promatrano i drugo ništa ne kažemo, ili kažemo da će to ostati otvoreno. U tom je smislu crna kutija stanja koje čini produktivnim kazališnu konstrukciju gledališta i pozornice, protokoliraju se i programiraju linje, prepletanja, ni output. Svi ti ljudi dolaze sa svom vlastitim tekstovima.

Patrice: Tu se, dakle, ljudi - upravo s obzirom na njihov teku - vrlo jako uključuju u proizvodni proces, time što zapravo pripovijedaju svoje laži. Za mene je tu veza s projektom kao što je Sonde Hannover, naime u tome što se kroz pripovijedanje očito pokazuje više nego ono što vi sami možete zamisliti. Dakle, i baci vlažog pijenja, pokazuje se nešto - analogno Hannoveru, gdje se kod protažnika pokazuju više nego što vi izmišljate kao "stvarne". Više ste tragaci - možda nalaznici - i to potom nekako spajate. Kako se bi osobne mogu dovesti na pozornici, a da ne počnu glumiti? Kako funkcioniра taj proces transformacije zbijije, ili čestice realnosti, na pozornici, a da se ne promijeni previsle?

Daniel: Jedina je paralela između Sonde Hannover i Deadline - to što situacija vrlo sredinu mijenja promatrani objekti, ali ne supostajaju. To bi vjerojatno resni i fizici, inče bi njihov pokus bio samo autoreferencijski. Kad se s nekom od tih par osobe počeće privatno popnati na pozornici - što je tehnički izvedivo jer nema gledaća, jer je uključeno radno svjetlo, jer još nije proba i već ste se prije sreli - tada uopće nije prisutno mnogo od onog pretečeg grda da se treba ponatali kako odgovara pozornici, u tehničkom smislu. Na tim se deskama zasada može biti počev "normalan". No zatim, kad gledači veđi uđu, ili veđa s znakom za probu, kad se uključe svjetla, nastaje taj problem samopredstavljanja. Kad kad sjediš pred kamionom i ona te poštira te primjeti: odjednom više nisi kao prije dvije minute, jer tza te crne naprave sad gledače tvo fotograf. Podnese se još jednom pronalaziti. I taj lagani pomak ne postoji samo na pozornici, nego i u pogledu promatraju u Sonde Hannover - samo što u tom slučaju aktera na ulici to mnogo manje pogoda, on o tome ništa ne zna - ti, kao onaj tko promatra,

mnogo se više suočavao s time da, time što gledaš, mijenja ono što se dobla pogled.

Patrice: Dakle postoji i neki pomak kad se igra samoga sebe?

Daniš: Da, postoji ta transformacija...

Helgard: ...jer su pomognuli gledača...

Daniš: ...publika je mega-kamera s mnogo očiju.

Patrice: Nije li isto govoril o sebi jednostavno ovakvo ili kad to činim na pozornici?

Helgard i Daniš: To nije isto.

Patrice: Sto to govoriti o kazalištu?

Daniš: Mi smo za produžku Zeugent radili i s glumcima. Oni su na problem trebali sami izvještavati: iztravljali su, prali kazene procese, stupali na pozornicu i ih činili da što su vidjeli i dočinjeli. Ludo je to što ti ljudi, koji su usvojili tehničke glume, više nisu u stanju tako djelovati na pozornici da im imaju mogućnost vjerovati ono što kažu! Odmah mislili da je to književnost i ih to mudi. Misliš da je to Kleistov tekst. Primijetili su da bi tada prvo morali naići poduzeti protiv svega što su vještali. I utjelo već vjerujem da je ono što sada jedan gledačadešnik kao Hans-Dietrichigner kada o sebi u Deadlinu mnogo bilo tome, da to "ja", kojim se on obraća, zapravo ipak smatrao njegovom, cruklju nego kod glumaca. To "ja" za našu je jačje od drugih kazališnih fikcija i za mene kazališnje. Ako naši akteri već imaju kazališno iskustvo prije je nedostatko. Mi organizamo kazalište tako da oni mogu što više cestati "oni sami" bez potpune iskrivljenošću medijem. Inače bismo postrojili da lažimo, a ne iluzioniramo.

Helgard: Da bismo opisali svoj nadimak, mi često kazemo "zamisliće neki dokumentarni film...", i tada mi kažu "Ahah" - ali ne za platno, nego za pozornicu! A to je neravno apsurdno, jer u slučaju dokumentarnog filma zamisljamo neki film koji se drži poseve u pozadini i gotovo neće paoči crpi iz realnosti da bi zatim s time počinio u studio i sve skratio na nekoliko minuta. Mi nekak "crpljenici" to zajedno s doličinom moramo dovesti u formu koja se može ponevijati, no koja što manje gubi od svojevrsna ili stupnjevinska.

Stefan: Naravno, ljudi na pozornici sad ne glume da idu preko trga Kröpcke u Hannoveru i da ih pritom nikto ne promatra. Sve su to ljudi koji u svojem vlastitom životu već "izvode". Oni su neka vrsta svojih vlastitih glasovnjika. Mi uvijek i tradimo one dolike životu koji imaju stanovit izvedbeni vrijednost: sprovođu, sudski proces, sjećnicu parlamenta.

Patrice: Novije teorije dokumentarnog filma tvrde da nema razlike između dokumentarnog i fikcijskog filma. Postoji jedna pred-filmska realnost, koja se filmski ne može izjednačiti. I zato je ono što se kao realnost posreduje medijem uvek neka konstruirana realnost, bez obzira na to kako autentična bila u svojoj pozici.

Helgard: Ne postoji samo neka pred-filmska realnost, nego vjerojatno i nešto kao "pred-povijedobeni" realnost, jer naposljeku je svejedno sjeđim i s kamercem i mikrofonom ili se

sa situacijom suočavam kao gledačujo. Dakle, to da, kad se promatran, suprotstavljaš što vidi taj koji te promatra - svejedno snima li se to na neki medij ili ne - to mijenja tvoga poziciona. Naravno, gledat kroz promatračeve oči i pitaš se što on vidi.

Daniš: Ja sam pristala Barthesovu uvidu da ne određenog točki nešto progovara medij: da te na slike, ma koliko tehničke bilo, nesto pogoda, nešto za što se ihštali, gdje ta nešto tekomički teatralno dočiće - neki punctum. Je li to sada "autentično" ili ne, to je za mene svejedno. Ta dočiota o "autentičnosti" ima zapravo vise od dvije stakne na kojima šlije, jer ona uvijek iznova pokriva učiniti upotrebljivim nešto što je jednostavno vrlo daleko od ibaga. Vrlo se često događa da se gledač na nekoj točki odvodi da ono što se priopćjava o nešto takozvanim "realnim ljudima" smatra potpuno fikcijskim - barem i u Zeugenu, gdje glumica Franziska Henschev stvarno glumi jednu "realnu osobu", sudaku crtaču Constanzu Schargen. Ni iskoristivo postoji i nešto što te priča očni zanimljivima, ne kao dobro izgrađen zaplet, nego se u nešto u tome podrije vjerujući i se nešto jednostavljivo želi znati, nešto doista izaziva referencijsko zanimanje - i tu je ono dokumentarno u smislu svjedočanstva, što upućuje na to kako nešto funkcioniše nekrom drugom mjestu ili kako se dogodilo. Što kazalištu se aktivira takav misaoni aparat da razmišlja: kako su se oni zajedno sporazumjeli o tome da su se spremni zamisli sebi - ili nečemu što uopće nisu oni sami - na ovi način obratiti s "ja". Tu priča nama stoji netko s nekim "ja", za što nije plaćen kao glumac. Kao gledač, s ovde imao odgovornost koju nikad nečini imati pred televizijskim ekronom. Osobno te diši kad medicinska sestra na pozornici priopćjava da je već detaljno razmisljala o tome kako želj izgledati poslije smri...

Patrice: No u kolikoj mjeri moram znati da je ona medicinska sestra da bih znao da ne djeluje kao izvodilica, dakle ne estetski?

Daniš: Ali...

Stefan: Pa to bi bilo...

Helgard: Ali to znači da ti...

Patrice: U Kazalištu se očekuje da se postupa estetski. Kako se to može potklopiti, da se gledač navede da ne čita estetski? Netko bi mogao reći, da, to su sijajni glumci koji jednostavno nastupaju i tako potpuno umjereno.

Helgard: To bi morali biti nevjerojatno dobiti glumci...

Patrice: Pretpostavimo da postoje: gdje bi tada bio pomak? Vi polazite od loga da se zbijaju meste dovesti na pozornicu, i da se kao takva i prepoznaće.

Štefan: Zabilježim tražiti takve glumce kad imrem ljudi koji nam pičaju priču? Od glumaca smo se i udajili zato što nas oni ne bivali do takvih priča...

Helgard: To ga ne uklanja od njih, nego im se zbog toga nikad nismo ni približili.

Patrice: ...uprće si ne biste mogli zamisliti ono što deoznajete od svojih izvodaca.

Štefan: Možda bi se moglo sve istražiti, zatim napisati komad i iscenirati ga s glumcima - ali zato bi se to dini?

Helgard: To bi zaostalo za ovim.

Štefan: Samo zato što malinjerija gumačkih školica svake godine proizvode teku puno glumaca njima se ne more daši posao da pridaju priče drugih ljudi, aki ti ljudi to i sami mogu...

Helgard: ...i žele. Aida - priprevica na medicini u Deadlinu - jednom sli u negovoru zbuljila je se pitaš: zato ona tim ljudima - kica, zaslijepljena recitatorica, jedva vidi - grabe svoju pescu? No tada je ipak nazala razlog za to, nazime da i ona ima nešto od toga da o tome javno razmišlja.

Daniš: Pogled koji donosi sa sobom kad sjedas u kazalištu tako je formiran da vrlo mnogo kompenzira svojim očekivanjima. Naš rad konči medij koji je počinjenjem stoljeća bio orijentiran na predstavljanje. Kazalište je zasnovano mjesto na kojemu onaj koji kaže "ja" zapravo ne misli ni onu osobu koju je sjedla u garderobi. I zatim je nastao performans, kolj je prvo morao odstraniti sve što je bilo kazališno, kolj bi ponovno dočinio do friza "ja", s tom osobom koja tu nešto čini. To je za nešto bilo važno.

Patrice: U Deadlinu ima i vrlo isceniranih momenata; nastup pogrebenog pjevača, kojeg se u bečkoj verziji pri svakoj promjeni scenografije izmova pozdravlja... To na primjer na neki način briše činjenicu da su oni oni sami i da ne glume...

Daniš: ...to je uvjek latersko činio, i pitanje je kako se s tim opriči. Kako to učini upotrebivim, da bi se učinilo čitljivim u kazališnom prostoru? To jest iscenacija!

Štefan: Pogledavo s opatrom na to da on piča o tome kako na sprovođidima sjeđe iz drugih i pjeva im iza leda, kao da je CD - u Austriji, gdje CD-i na sprovođidima zapravo nisu dopušteni. On dolazi iz neke vrste teatra. A on je sam crnaku pomalo smršati, nespretni sp zborovode, kolj se na sprovođidima ponosi s mjerom i pjetetom da bi bio projekcijska površina za tu logu drugih: na svu, čudan način, s rukom u džepu i tuđim pogledom. To je glumjenje! Ali većina ljudi poslije predstave govori o smrli, a ne o glumi: They speak about reality. A ne o tome how to make this reality.

Patrice: Zato još uklonim predstave i nisam govorio prije svega o formalnim aspektima, nego, naprotiv, o smrli i činjenicama koje vi nudite. Zaista se pred gledaoca pruža zrcalo, jer nam se prikazuje naš vlastiti odnos prema umiranju i smrli, i pokazuje nam se da se smrđu jed u izdakama nije gotovo, kad se sjetim ih diktiraju u našem pepeku...

Daniš: ...toga da smo mi otrovni otpad. Mi se kazalištem služimo za nešto što ima više smisla od "Penthesileje broj 98", i tako ona možda ima svoje opazljanje - mi ja ne želimo raditi. Možda je jedna korist baš da bi dimno prati-pačnem nešto što se u našem svijetu života stalno događa, a pozornica to čini začudnim i zato se i gleda.

Patrice: Upravo to kazalište je semantički prostor, u njemu sve postaje znakom.

Daniel: Da, naravno, držak je ide...

Patrice: Ne, držak je uopće ne ide...

Daniel: ... i kada se netko na pozornici osuti i doista jeao pa u nevišest. Vać smo vise putu razmišljali: može li se to mjeriti, vremenski? Interval koji je publici potreban da bi se preokopala u kazališno zvilo da im se neto pokešuje na dužbi da je taj zračkovi prostor, to kao da, to pokazivanje probijeno, da je netko osuti umro, a učilo se, pa u nevišest? I slično. Štefan je nekako opet doživio jednu takvu situaciju, kad je žena na pozornici pala u nevišest, mislim da je, rekao si. Trebalo dvije minute.

Štefan: Ne, manje. Trebalo je oko 15 sekundi da gledači reaguju, da se prekine film. Ali to se opet izkoristio, jer je vroč broj stigla: inspiracionica i rekla da će vratiti novac za ulaznicu. I to tako broj i inštenično da su neki opet misili da je sve to bilo da predstava. No kazalište podnje još mnogo prija, kad razumijemo. Danas smo ovdje u Beču za našu novu predstavu izlazili u OPEC-u: razgovarali smo s jednim gospodarom o kazalištu, njegova diplomacija - i međusobno smo se prometrali sa zanimanjem i zaobuđeno - ne razumijevajući točno što jedan misli o druge.

Patrice: Bavite se nekom vrstom osiguranja tragova koje se zapravo jedva vidi i koji tek time postaju vidljivi. Na neki način u Groyosovu smislu spremate u arhiv. Ako se kazalište promatra kao arhiv kulturnih vrijednosti, onda se netko čini vidljivim tek time da se istigne iz profanog prostora. I doista se nakon takve veberi držakinja gleda - na primjer na umiranje. Za vade se radove često inzistiralo na pojmu "kazališni ready-madevi". Ono što je zanimljivo na mada-madu jest upravo da se iz poznatih stvari izvlači neko drugo značenje. Ono postaje na neki način "prečitrim". I na primjeru fotografije 20. stoljeća utvrdilo se da je najjačnije ono realno. Postoji jedna druga vrata pretjerane točnosti. Sto neiskorišćenja, što nepređivanje se realnosti činila vidljivom, to nečekajuće i neprirodne i stranljive djeluju. I to je učinak koji zaista obuzima gledača vaših komada. Da mi ono što se viđa zaista prodine duboko pod kožu i postaje mu stradnik.

Daniel: U Deutschland 2 bilo je nešto poput ready-madea. Projekt se sastojao u tome da se u tom slučaju govorio tekst (politički iz Bundestaga), od riječi do riječi, ali da je taj tekst i tek u tom trenutku smisljeno neslađao na pravom mjestu u Beču.

Patrice: Koliko je vremena bilo između nastanka i govorjenja?

Daniel: Samo onoliko koliko je potrebljano vremena da bi propustili zvuk od Berlina do Bonna, nekoliko milisekundi...

Patrice: Dakle zapravo u realnom vremenu.

Daniel: Da. I vidjeli su se gradani Bonna, ljudi, birači, kako stoje u tom provizornom parili-

mentu i govorile ono što se u tom trenutku govorilo u Beču. To je bilo već nekoliko milisekundi u policijski i ponikaljivo je. Zapravo su govorili zajedno. I moguće je da od zastupnika narodnih zastupnika uspijelo i prešađi svoj predstavnik, kad je bilo jasno kako će rečenica završiti.

Patrice: Uz svečenikovo "I try to speak about reality", u Bruxellesu se čula još jedna lijepa rečenica, koja bi se vrlo pogrešno razumijelo mogla upotrijebiti i za Deutschland 2 - simbolički prenosići koju kaže "my theatre excludes my own opinion". Meni je to divna rečenica. U tom mi se projektu čini zanimljivom upravo neposrednost - to da ljudi govorile tekst koji vise ne mogu oblikovati te tim edžitima postaje grupotok toga što poniranju.

Daniel: Točno. Ta je predstava trajala onoliko dugo koliko se u originalu zasjedalo, od jutra u 8:30 do večeri do 11:30, i kao gledaći se učao, mogao vidići kako to funkcionira. I već prema tome koliko je dobar bio zastupnik narodnog zastupnika, mogao li čuti ono što se govorilo u Berlinu gotovo 1:1. I, pokazalo se da taj tekst u Beču svojom dužinom ne dočiva, s pogotovo da ne postaje zanimljiv u svoja dužni time što ga sada govorile drugi ljudi. Radio se o poniranju, on je bio atrakcija, a ne predložak ni njegovu sastavnu kopiju.

Patrice: Morate uveriti lude u to zašto je modra dobro činiti tako nešto. Kako tada argumentirate?

Štefan: Tim odješto ljudi, koji su u Deutschland 2 željeli kopirati političare, činili su to zato što su imali dobar odnos prema njima. I zato što vise nisu imali taj osobni odnos, ali su željeli ući u njihova uloge, u njihov gles.

Patrice: U Deutschland 2 vidim još i da postoji potreba da se zastupa narodne zastupnike. To je na neki način još logična ideja, ali postoji i drugi projekt u kojima ljudi navodite da o onome što je za njih svakodnevnica izvještavanja u nekom drugom kontekstu.

Helgard: Prvo za njih imamo vroči mnogo konkretnih pitanja. Ispitujemo ih o njihovoj realnosti, njihovom življtvu. I to da se jede na neki način, ili su na nekom drugom putu, to u principu znači i to da mu pripisuju neku vrijednost, da imaju cijecaj da imaju nešto ispričati. Čak i taj bilježen - kojeg smo dobiti ovdje u Beču i kojeg smo morali duglo moliti i vroči dobro mu argumentirati da bi zaista isto na pozornici - i on zna što on je, postoji 20 godina u tom poslu, on gleda na netko iza sebe. I to nije malo. I tako im reći da rad počinjenju s problemom i sastojano se, dva dana prije premijere, i da će ih gledati toliko i toliko ljudi, to je korak koji mi činimo zajedno s njima. To im uopće ne moramo objašnjavati, nego to tada počinje jasno zato što se prešnjajemo postavljeni pitanja ili zato što im je tako uzbudljivo predstavljati se: ali što na kraju bude iz toga?

Štefan: To je kao kada bi slikar nekoga pitalo smje ili napokladi njegov portret i taj zatim dolazi u njegov zatelje i sjeda i neposjetku slika bude gotova, a portretirani bi najrađa cijelo sjedi-

jer se toliko razlikuju na stježe i time je slika postala suvrlja.

Patrice: Matisseu je neki kritičar prigovorio da slika koju slika nema nikakve sličnosti sa ženom koju bi trebala prikazivati. A Matisse mu je odgovorio: ali ja i ne slikam ženu, ja slikam sliku.

Daniel: To je to.

Patrice: Vi uvijek i tražite projekte - kod Deadline je to sasvim očito, a i Deutschland 2 tako funkcioniра - u kojima anđeljani karakter imaju aspekt iz zbilje. Možemo se, naravno, slatki o tome da kultura u bliskome potječe iz rituala i da je jedan od najvažnijih rituala ophodnjenje sa smrću, profetiranje tih cultova i slično, i vjerojatno je zato u Deadline neobične portretke u kazalištu, ono je možda dano genealogijom iz umjetnosti. No s političarima u Deutschland 2 malo je slobzrenja. Ne može se reći što je tema, mora se postupati "kao da" se zna što treba činiti, kao da se ima recept, kao da se još poštedjuje mnošte dječavljstva. A ipak: vi tražite i u zbilji te kazališne potencijalje, vi tražite gdje je sve sadržano kazalište.

Daniel: Da, i kataliza. Jedno nam je odlike kazališta kao stabilizatora svakodnevnice: na sudu u kojemu je državna vlast utvrdila neki nered i simbolički uspostavlja red tako što nekoga osuđuje - to tako doduše nije nimalo simbolično, nego prilično praktično, ali da bi se mogao provesti taj određivač se i uporebljava vroči kazališni setting. To je prija pragmatični ostatak, truplo, telog jedne stare kazališne kulture koju si je prognozirao put u tekva sredstva društvenog djelovanja. Njime se uvijek stoji točno ondje gdje se radi o tome da se zatvorak neka praznina koja se osjeća ili prijeti - ne primjer pri predstavljanju "bitičke volje" i modi, a i na sprovođenima.

Štefan: To je bilo ono ljepe na Kunsten Festival deles Arts, gdje smo pozvali 23 osoba da 5 minuta govore o tome kakvu ulogu igraju u svojem gradu kao scenografiji. Našli smo ne najčuđnije ljudi, no kod svakog smo našli neku točku gdje izmješta znakova i daskle postupaju kazališno: medicinska sestra koja neuge bolesnika s Alzheimerom tako što svaki dan pjeva iste pjesme sa svojim ženama, koje se vise na sjedaju da su to isto pjevale već juče, ili promeni policijski koji je pokazao kako organizira svoje davanje znakova da cijeli grad koji se kreće ne bi doživio slom...



↗

Deadline

Smrt je stari kazališni profesionalac. Na u "deadline" Schauspielhaus Hamburg (or, 2000) Rimini Protokoll ne zanima ispoljavanje ulogovito ne pozornosti, nego prepoznavanje smrti, jedan se teatralogdar projekta koic poslednja dva mesta zemlje evropske porodičnog gospodarstva, jedan liker nadgrođen sponzorom ulaska u kulten slova po 25 evra, eden bivši gradičarčki obiteljski prikazivanje posmrtnjeg za litoranih susjedima kematologa, jedna medicinska sestra raspodjeljuje telo na mazila, a jedna onomima coprenim svinac ne platio mra "Time to say Goodbye". Zajedno s 23 glumačkih avatara i dva muzičara, kojima izvještao nje dobitak na sene nastavio, on slavio ovočnjaci ritmici brodskih putopisnika koji se osuđuju na 60 dana mračni vikend s cijelom.

Deadline

Death is an old theatre professional. But in "deadline" Schauspielhaus Hamburg and elsewhere, 2000 Rimini Protokoll is not preoccupied with the spectacular murder on stage, but the average, Central-European death: a funeral service plays "Time to say Goodbye" without crying. Together with 23 orchestra and two men, whose state of health did not allow them to perform themselves, they calculate the voluntary ritual and administrative tasks of vicious waste disposal.

I try to speak about reality

Rimini Protokoll in Interview with Patrice Blaser

Translated from German by Masha Vladimirov

Rimini Protokoll is an umbrella association of Helgaard Haug / Stefan Kaegi / Daniel Wetzel

"If Disneyland exists in order to make the rest of the world seem only more real, then this real world exists in order to be put on stage - this paraphrase of Beauvoir could become the credo of Rimini Protokoll. Rimini Protokoll is the cover name for three city guerrillas who want to change the world, at least temporarily and preferably in secret. They smuggle art, not bombs, into reality and observe the audience as it watches the explosion: it is considered successful if the fine line between "true" and "manipulated" can no longer be discerned." (Renata Klett, DIE ZEIT, 2002)

Patrice: I have noticed a sentence that could apply very well to your work. The priest, whom you invited in your Midnight Special Agency in Brussels said, introducing himself with a single sentence: "I try to speak about reality." It means that precisely a priest tries to speak - about faith - as reality. Probably each of you could say exactly the same. Where does this addiction to show reality come from?

Helgaard: The background of the priest's sentence is the fact that, for more than two years, he used his church, which he could have used to transmit his subject matter to the congregation in an abstract way, in a very concrete way, namely to accommodate around 250 Sane-papires. He not only spoke about reality, he very concretely led the reality into that space. Of course, you can preach or you can perform pieces in which you find very important and sharp thoughts or exemplary definitions, and that is at a certain level helpful and good - on the other side, you can try to



Kritika u dokazu

U srušu 2000. Heug / Krieg / Wetzl oživljuju za pozornicu delinje pređe 80 godina - univerzitetsku i rezidenciju formule 1 sasvim slobodne, vožnje, streljene, slobodne pravutnosti. Do vrha cestu i mlađe. Oni ih u čarama uživojku ne ležešću i ne vježbaju, pomicaju i mjušom domu. Kada po krov, sponzorima se prigodjuju tempi. Sačetica sigurno zastavljuju natjecatelje dječju luku. Postavila se katzelj, podložile se vratu za vježbaju, uširila se eksplizija. Od starijih svrati do luke za neponike, od slijugog apavida na otvorenu reviju. Pokuši za probom, protokol liga procesa postaje pravac trkačom petjtom i tekakom. Prekršene je zuba i život.

(Foto: Kunsthause Mousonturm)

Kreuzherbstfest Boerenloop

In July 2000 Heug / Krieg / Wetzl discovered four ladies over 60 for the stage and turned them into Formula-1-piloti of themselves. Their speed, their patience, and their precision. These mothers are left with the race. They research together with the actors on racetracks and join the machinery training at the home for senior citizens. Step by step, the theatre set is adapted to the tempo. A prompter signs the most important test sections with race flags. A catapult is drawn, a horse-trainer adjusted, an explosion simulated. From the starting signal to the start left, from hearing act to helter-skelter - Reference by rehearsal, the protocol of this process becomes the actual racecourse - and a text. The play is the race is its.

(Foto: Kunsthause Mousonturm)

link the items to people and act upon the reality in a more concrete way, and introduce reality as dynamite into such a space.

Stefan: We are sitting here in the Casino, a branch of Burgtheater in Vienna. If one looks how thick the walls are here, how many ornaments hang from the ceiling, then we can see that it is, just like a church, a highly representative space, which comforts people...

Helgaci: ... enriches them...

Stefan: ... reproduces them. But these spaces can also be used as a sort of prison for things and people that one is no longer accustomed to perceive.

Patrice: That's my impression, too, but you don't want to give comfort, your interest in reality lies in the deep mistrust you feel about it. About the fact that all of what presents itself as reality, can not possibly be real. That's what you expressed in your production Sonde Hannover. If one looks at the city from a city-tower, from the tenth floor, the city presents itself to the visitor as a theatre set and, while the gaze is guided above the earphones, this creates, in a way, a second, acoustic space, one believes that what one sees is always reality. You believe that at first. But, soon one notices that perhaps - in one place or another - not everything is entirely as one thought. One gets the feeling that this precise focussing is meant to draw attention to something that has remained hidden below the surface. In Sonde Hannover, you placed the spectator in a theatrical situation and this fact alone causes the reality to be perceived in a completely different way.

Helgaci: The reality is being condensed and concentrated. Considering the brutality of the experimental arrangement of Sonde-Hannover, it is in fact how close you can get to a stranger by observing him through binoculars. Or by listening to the conversation of a completely unknown passer-by - without him knowing it. Or how seriously and persistently can I pursue the question - for example, in Deadline - what happens to this man when he dies?

Daniel: At the same time, in Sonde Hannover it belongs to the performance setting to present some sort of reality from a perspective and to assimilate it, a perspective that is technically altered: you are above and you look down - one of the very first innovations of the police state. The cities used to be surrounded by walls and these walls did not merely offer protection, but an overview in both directions, the position of streets were created considering the view from the observation towers. The second technical deconstruction is the binoculars - the fact that you can get close to what you are looking at from a distance. One of the first experiences during our work on Sonde Hannover was that the gaze through the binoculars makes people seem suspicious. That is perhaps a form of negative mise en scène. It's the way you look through the

binoculars that creates the suspiciousness. There is an architectural distance to a person, through the tower, that gets abolished because of the binoculars and the spectator becomes powerful by that gaze and begins to invent stories. This is the perspective of the surveillance camera. It was great fun for everybody to observe people closely, to be a voyeur, knowing that they cannot see you.

Patrice: On the one hand, there is the *panoptical gaze*, on the other this fun of having "God's" eye view. Man has always wanted to look down at the world from the bird's perspective. Why do you find it so interesting to guide the attention of people so much towards reality?

Stefan: An important point is that we hardly ever work with actors. That creates the feeling for the spectator that all that he has discovered, he has discovered for himself. Of course, he notices that we have chosen the setting by choosing the performer or the window. But while the voice guides your eyes towards the dentist's office in the third floor, where at that moment somebody is having his tooth operated on, you always have the possibility to discover something totally different in another window.

Patrice: Regarding the projects that take place in theatre-spaces, one could also say that it is all about drawing attention to other aspects of reality. In Aby Warburg's words, it is perhaps about penetrating into the hidden chambers of soul documents. By suddenly discovering something that has always been there, but remained unnoticed in everyday life, and is made visible only now, with the help of that special gaze that one has when one observes in an art-context.

Stefan: Our performers stand on the stage - in their function as funeral masters, lawyers or inventors of a crematorium - because they have something to say. Not because they are driven on the stage by their acting career, money or narcissism. They don't want to show how good they are in doing something, but *WHAT* they do and know. Thus, as a spectator, you are always left with the freedom of discovering in these people something new, while they sprawl in front of you.

Patrice: ... which means that Sonde Hannover signifies rather a sort of 'opening up' - in Lehmann's sense - where unforeseen surprises can happen. In Deadline, it's more about transferring 'real people' on stage, with all the problems that this can create, it becomes some sort of a *mise en scène*, which is unreal to a certain extent. Behind the facade of reality, there are other realities. The city has again and again been rediscovered by means of technical viewing - via photography and filming. At the beginning of the twentieth century, one experienced acceleration of life, but technical visual media could either make this evasive world repetitive - through film - or freeze and arrest it in photography, thus

making it readable.

Helgård: On the other hand, it is precisely one of the fascinating points in the Hannover piece that there are repetitions in reality, that the piece stages itself every day all by itself: the woman that passed with her shopping bag from left to right yesterday, today has perhaps brown hair and tomorrow might be blond and curly, but her role is cast very similarly.

Patrice: Still, as yet the unison is given a very large frame here, while in *Deadline* the bodice of the mis en scène is tightened very flat.

Stefan: There are incalculable factors. The experimental arrangement on stage has a sort of openness that would be difficult to achieve with actors. The audience first of all sees 4-6 biographies. Why they have developed this attitude towards death, for example, is still under a large question mark...

Daniel: One can also describe this theatre as a blackbox (the machine that protocols flight movements). A blackbox is something in which you put something and then something comes out, but what happened inside, how the output was produced, that you don't know. In the same way, we put things into such a piece, which we develop together with the people according to the protocol regulations we develop with them. But it is not important to define the output; we care only about the protocol, which can be a regulation (how states are supposed to communicate) or a record (what the presidents were saying). If the participants ask us during the rehearsal what is supposed to be the message of the piece, we mostly give them an intentionally long and stupid stare and say nothing, or we say that it will remain open. In this sense, the blackbox is a state that makes the theatre constellation of audience space and stage productive: you make a protocol and a programme for everything, but not for the output. These people come with their own texts after all...

Patrice: In this case people are very strongly integrated in the process of production - precisely as regards their text - since they basically tell their own lives. There I find a link to a project like *Sonide Hannover*, namely that, through the storytelling of people, evidently more comes out than that which you alone would have been able to invent. So without them wanting it, something begins to show - analogous to Hanover, where more comes out with the coincidence of passers-by than that which you as "creators" have thought of. You are rather some sort of seekers - perhaps finders - and then you somehow put it together. How is it possible to bring these people on stage without them starting to act? How does this transformation process of reality, or particles of reality, function without too many changes?

Daniel: A parallel between *Sonide Hannover* and *Deadline* is that the experimental arrangement changes the observed object very

strongly, but not substantially. Probably physicists would say the same: otherwise, their experiments would be merely self-referential. When you step upon the stage with these five people, totally privately - which functions technically, since there are no spectators, only the working light is on, there is no rehearsal yet - then much of that threatening tension that one should somehow behave as on stage, in a technical sense, is simply not there. One can indeed be totally "normal" on these boards. But then, as soon as the spectators come in, or with the rehearsal signal, when the lights go on, there appears this problem of self-representation. It is like when you are sitting in front of a camera and having your portrait made, and then you suddenly notice: you are not the same as two minutes ago, you keep changing while this photographer is fumbling behind that black box. You begin to invent yourself anew. And this slight shift does not occur only on stage, but also within the gaze of the spectator in *Sonide Hannover* - only, in this case, the protagonist down on the street is far, far less affected, he knows nothing about the whole thing - you, who are watching, are far more confronted with the fact that you are changing what is happening down there, by the act of watching.

Patrice: So there is a shift also if one plays oneself?

Daniel: Yes, there is this transformation...

Helgård: ... because you think of the spectator...

Daniel: ... the audience is a mega-camera with many eyes.

Patrice: Is it not the same when I speak about myself just like that and when I speak about myself on stage?

Helgård and Daniel: That's not the same.

Patrice: What does it tell about theatre?

Daniel: For *Zeugen! Ein Strafkammerpiel* we've worked with two actors. They were to report on themselves at the rehearsals: they had been researching, observing processes at criminal courts, and now they stepped onto the stage and wanted to say what they had seen and experienced there. What is crazy is that these people, who have acquired acting techniques, are no longer capable of behaving on the stage in such a way that you would believe a thing of what they are saying! You immediately take it for literature! And they suffer from it. You think the text comes from Kleist. The two of them noticed that they actually, first of all, should work against everything they had learned. And from that point of view I do believe that those words, which a mayor like Hans-Dietrich Giger says about himself in *Deadline*, are much closer to it, since you actually consider that the "I", which he says to himself, is his own, and this is not the case with an actor. This "I" is for us the stronger among the theatre fictions and also the more theatrical one. If our protagonists already have theatre experience, it is rather a handicap. We organise the pieces in such a way that they can stay 'themselves' as much as possible,

that they do not get completely twisted by the medium. Otherwise it would be lay people after all, and not the experts, to whom we want to give space.

Helgård: In order to describe the way we work, we often say "Imagine it as a documentary film..." - then all the people say "aha" - "but on stage instead of the screen!" And that is of course absurd, since when one thinks of a documentary, one imagines a team that remains totally in the background and almost imperceptibly skims off the reality, then rushes off to the studio and cuts it down to a few minutes. As for us, after we have "skinned it off" together with all the concerned, we must bring it into a form that can be repeated, but in such a way that it loses nothing, if possible, of its liveliness or its degree of reality.

Stefan: Of course, these people do not pretend on stage to be walking over the Körpcke Square in Hanover with nobody looking at them. These are all people that "perform" in their own lives. They are some kind of spokesmen for themselves. We always seek forms of life that have a certain performative value: a funeral ceremony, a court process, a parliamentary session...

Patrice: Recent theories about documentaries claim that there is no difference between a documentary and a fiction film. There is a pre-film reality, which cannot be achieved on film. Therefore, what is transmitted through the medium as reality is always a constructed reality, however authentic it might seem in its pose.

Helgård: There is not only a pre-film reality, but also probably something like a "pre-witnessed" reality, since it is eventually all the same whether I sit there with a camera and a microphone or experience the situation as a spectator. Therefore, the fact that you, when you are being watched, think at the same time what the one that watches you sees - regardless whether he records it on a medium or not - the witness changes your being. Naturally you gaze through the eyes of the spectator and you wonder what he might see.

Daniel: I am a fan of the Barthesian reading, namely that, at a certain point, something sings through the medium, that there is something in images, even though they are so technical, a point where something, so to say, touches you theatrically - a punctum. Now, whether that is "authentic" or not, I don't care. This debate on "authenticity" actually has more than two crutches to limp on, since it always tries to say something useful, which is simply too far away from anything. Often there are spectators who decide at one point to consider all that they are told about our so-called "real people" as complete fiction - precisely in *Zeugen*, where the actress Franziska Henschel plays a "real person" under cover, the court sketcher Constanze Scherzen. But at the same time, there is something that makes these stories interesting, not as well-constructed plots, but as something that one begins to believe or one simply wants to



Zeugen!

Nema sudjelje dionice bez tribina za gledače pred osuđenim zdom od stolatice ili neprisvođenom staklu. U berlinskom se karnevalu sudija izvještajnik zaključio suvremenog dana stoljno: puši narancu i interpretiši prikaz. A na košu pak nemir pjeva - nego kauči u slobodnijem preživu. Za "Zeugen im Strafgerichtsprozess" (HAU Berlin, Hannover 2004) svrth se stvaraju sredstva odvratni, porozita, skriveni sudjeljstvujući proces, pratiteljica sredstvo, sudjelka crnčica, opuštenica i slično. U sudsjujućim svrševi, tom mrežu zaslijedim pravca bez karneva, oni su čiji su jedino ejezdike. Ne pozoveti - nekoj vidi improvizaciju suda sačuvajući od inovatornih reprezentacija drevnih misterija - oni su specijalisti za prikazivanje u jednom interpretaciji, u kojem, kroz žalitine pod prečas sudske, no ne gozde svi igraju. Krvni Protokoli je oni čini crtanja da specijaliste kroz glumice.

(Foto: Thomas Auer)

Zeugen!

There is no courtroom without an audience stand in front of the fourth wall, made of bare or bullet-proof glass; each day, in the criminal court of Mecklenburg in Berlin, legal texts are hundreds of times reproduced and presented anew. And still, there is no applause at the end - only sentence or acquittal. In "Zeugen im Strafgerichtsprozess" (HAU Berlin, Hannover, 2004), it's lawyer, it's the judge, a passenger courtroom visitor, a witness, attendant, a court usher, an accused woman, and a corporate open up their cases, grieve. In the courtroom, which is perhaps the last cinema-free space, they were witness to witness. On the stage - a sort of model of the court made out of numerous reflective sensitive wood construction elements - they are the performers in a meta-process, in which theatre judges over the court. Still, not all of them are speaking the truth.

(Foto: Thomas Auer)

know, one is indeed interested in them referentially - that's the documentary in the sense of a testimony, which points to something that functions or has happened somewhere else. Stefan: In theatre, there is a certain thinking mechanism which makes you think: how did all of them manage to agree about these people up there being ready to say "I" in this way to themselves - or even to something that they are not themselves at all. There is someone saying "I" on stage, and he is not paid for it as an actor. Before him, you as a spectator are responsible in a way that you would never be responsible watching TV. It strikes you personally when the nurse on stage tells you that she has already considered in great detail how she will look once she is dead...

Patrice: But how aware must I be of the fact that it is a nurse in order to know that she does not act as a performer - that is, aesthetically?

Daniel: But...

Stefan: That would be...

Heigert: Does it mean that you...

Patrice: In theatre, one expects that they act aesthetically. How can you avoid it, how can you make the spectator not read it aesthetically? Someone might say, wow, these are great actors, they are doing this understatement thing so great...

Heigert: But they would have to be unbelievably good actors...

Patrice: Let us presume they exist: where would be the shift then? You start from the presumption that reality can be brought onto the stage and also be recognised as such.

Stefan: Why should we look for such actors if we have people who tell us their stories? What draws us away from actors is the fact that they would never bring us across such stories...

Heigert: It does not draw us away; it simply does not draw us to them.

Patrice: ... you could never think of such things as you get to know through your performers.

Stefan: One could perhaps do a good research, then write a play and put it on stage with actors - but why should one do it?

Heigert: It would be worse.

Stefan: Only because the machinery of acting schools produces such an amount of actors every year; it does not mean that one has to find jobs for all by making them tell other people's stories as these people can do it themselves...

Heigert: ... and are willing to do it. Aside - the apprentice in human medicine from the Deadline - once had a very disconcerting thought during a public debate, she asked herself: why should she tell all these people, whom she can hardly see, since she is blinded by spotlights, why should she tell them her story? But then she immediately found reasons to do it, since it's productive for her as well to think about the things she says on stage.

Daniel: The gaze that you bring with yourself to the theatre is formed in such a way that you compensate a lot with your attitude of expectation. Our work takes advantage of a medium that has been relying on representation for the past few centuries. The theatre is truly a place where the one who says "I" frankly doesn't mean the person who was sitting in the dressing room. And then there came performance art, which was important for us.

Patrice: In Deadline, there are also things that are simulated and somehow "acted": the graveyard singer, for example, which in the Vienna version receives a new welcome with each change of setting... this, for example, in a way blurs the fact that they are themselves and not acting...

Daniel: ... but that is always covertly there and the question is, how do we deal with it? How do we use it in order to make it readable in a theatre space? It is directed and produced after all!

Stefan: Especially since he tells how he is used to sitting behind the audience at funerals and sings into their backs, as if he were a CD - in Austria, where CDs are actually forbidden at funerals. He comes from sort of a theatre. And he is this sort of somewhat awkward, clumsy choir-leader type, who behaves moderately and piccily at funerals in order to act as a projection board for other people's mourning. He has this weird way of standing there with his hand in his pocket and that sad look in his eyes. It is acted! But most people talk about the place about death and not about acting: They speak about reality. And not about "how to make this reality."

Patrice: ... that is why, after yesterday's performance, I did not speak in the first place about the formal aspects, but rather about death and about the facts that you present there. One really gets a mirror set before one's face, since you show us our own way of dealing with death and the fact that it is far from being over after you die - if I only think of that *dioxin in our ashes*...

Daniel: ... of the fact that we are toxic waste. We use the theatre for something that makes more sense than "Penthesilea No. 86", even if it is probably justified in its existence - we do not want to do it. Maybe it is useful to make something, which is constantly happening in the world in which we live, accessible and the stage makes it disconcerting and one matches how that happens.

Patrice: That is the point: the theatre is a semantic space; it makes everything become a sign.

Daniel: Yeah, sure, can't be avoided.

Patrice: No, can't be avoided...

Daniel: ...even then when someone falls down on stage and really faints. We have often thought about that: is it possible to measure the time interval that the audience needs to switch from the theatrical reality, from something being shown to them, to the reality in which this space of signs, this as-if, this showing gets broken, to the fact that someone has

indeed died, fallen, fainted, etc. Stefan has experienced such a situation recently: there was a woman fainting on stage, it lasted, I believe, two minutes, as you estimated... Stefan: No, it was less. It was fifteen seconds or something like that, until our film was torn, until the audience reacted. But then it was all turned over again, since the stage manager immediately jumped on the stage and said: You will get your tickets back. And she was so quick and so hysterical that a part of the audience again thought it was part of the performance.

But theatre begins much earlier, with our research. Today, we were researching for our new piece here in Vienna, at the OPEC: we interviewed the spokesman about the theatre of his diplomacy - and we exchanged interested and astonished looks - without actually understanding what we thought of each other. Patrice: You practice some sort of collecting of traces that are actually hardly visible and only become so through your activity. In a way, you fetch it into the archive in the Groysian sense. If one views theatre as an archive of cultural values, then something can be made visible only by snatching it out of the profane space. And indeed, one looks in a different way after such an evening - for example, upon death.

Your works have again and again been characterised as "theatre ready-mades". And the interesting thing about the ready-made is that it takes familiar things and squeezes another meaning out of them. Which is then somehow "too sharp". One has discovered with the photography of the 20s that the most suspenseful is the most real. There is a sort of oversuspense there. The more unadjusted, the more unmediated you show reality, the more surreal and supernatural and horrifying it will appear. And that is the effect that regularly overwhelms one in your pieces. It is the fact that what you see seizes you totally and this gets creepy.

Daniel: In Deutschland 2, there was something like a ready-made. The project consisted in the idea that the text (of Bundestag politicians) was given word by word, but only at the very moment, simultaneously, from the original location in Berlin.

Patrice: How much time passed in between?

Daniel: Only as much as the lines needed to transport the tone from Berlin to Bonn, it was counted in milliseconds.

Patrice: Almost "real time".

Daniel: Yes. One could then see the citizens of Bonn, people, voters, as they stood there in that improvised imitation of parliament. And they spoke out what was at that moment said in Berlin. It was already a few milliseconds in the past and they repeated it. Actually, it meant speaking simultaneously. And some of these representatives of people's representatives even managed to overtake their original speakers, since it was clear how the sentence would end.

Patrice: Apart from the priest's "I try to speak about reality", there was another nice sentence in Brussels, which one could, by all means misunderstand, apply to Deutschland 2 - that of the simultaneous interpreter, who says: "my theatre excludes my own opinion", I think it's excellent. It is precisely this directness that I find so wonderful in this project - the fact that people speak out a text that they can no longer shape and that this makes the stupidity of the words that they repeat even more evident.

Daniel: Precisely: this performance lasted just as long as the original session, that is, from 8:30 a.m. until quarter to one in the night, and you could enter as a spectator, see how it functions and, depending on how good the representatives of people's representatives were, you could even get almost 1:1 what was spoken in Berlin; and it turned out that this text does not really win by its length and that it ceases to be interesting in its length by the mere fact that is spoken out by different persons. What was important was the action - the try-out. That was the attraction, not the original or its perfect copy.

Patrice: You must make it convincing for people why is it possibly right to do such a thing. How do you argue there?

Stefan: The two hundred people that were willing to copy politicians in Deutschland 2 did so because they felt personally related to them. Or exactly because they didn't feel related to them anymore, but felt a desire to jump into the politicians roles and into their voices.

Patrice: Concerning Deutschland 2, I would also say that there was a need to represent the people's representatives for a change. That is somehow logical, but there are other projects in which you make people talk about that, which is everyday life for them, in another context.

Helgard: In the first place, we have many concrete questions for them. We ask them about their reality, their lives. And the fact that they answer to our advertisement, or turn up in another way, means that they also ascribe certain value to their experiences. They also have the feeling that they had something to say. Even the head cashier selling tickets, whom we won over here in Vienna, and whom we had a hard time to persuade to do it, with whom we really had to use strong arguments in order to bring him onto the stage, he also knows what he is after twenty years in that job, since he can look back on something. You certainly couldn't call that nothing. And the next step is to say: now we begin with rehearsals and we meet, two days before the opening night, and then so and so many people will watch us - that is a step that we make together with them. It is not something that we have to explain to them, it gets transmitted because we do not cease to ask questions and because they find it exciting to imagine what is the actual end result of all that?

Stefan: That is as if a painter asked somebody

whether he may portray him or her and that person comes again and again to the studio and sits down, and at a certain point the painting is ready, but the portrayed person would like to stay just sitting there, since he or she has got so used to the studio that the painting itself has become superfluous.

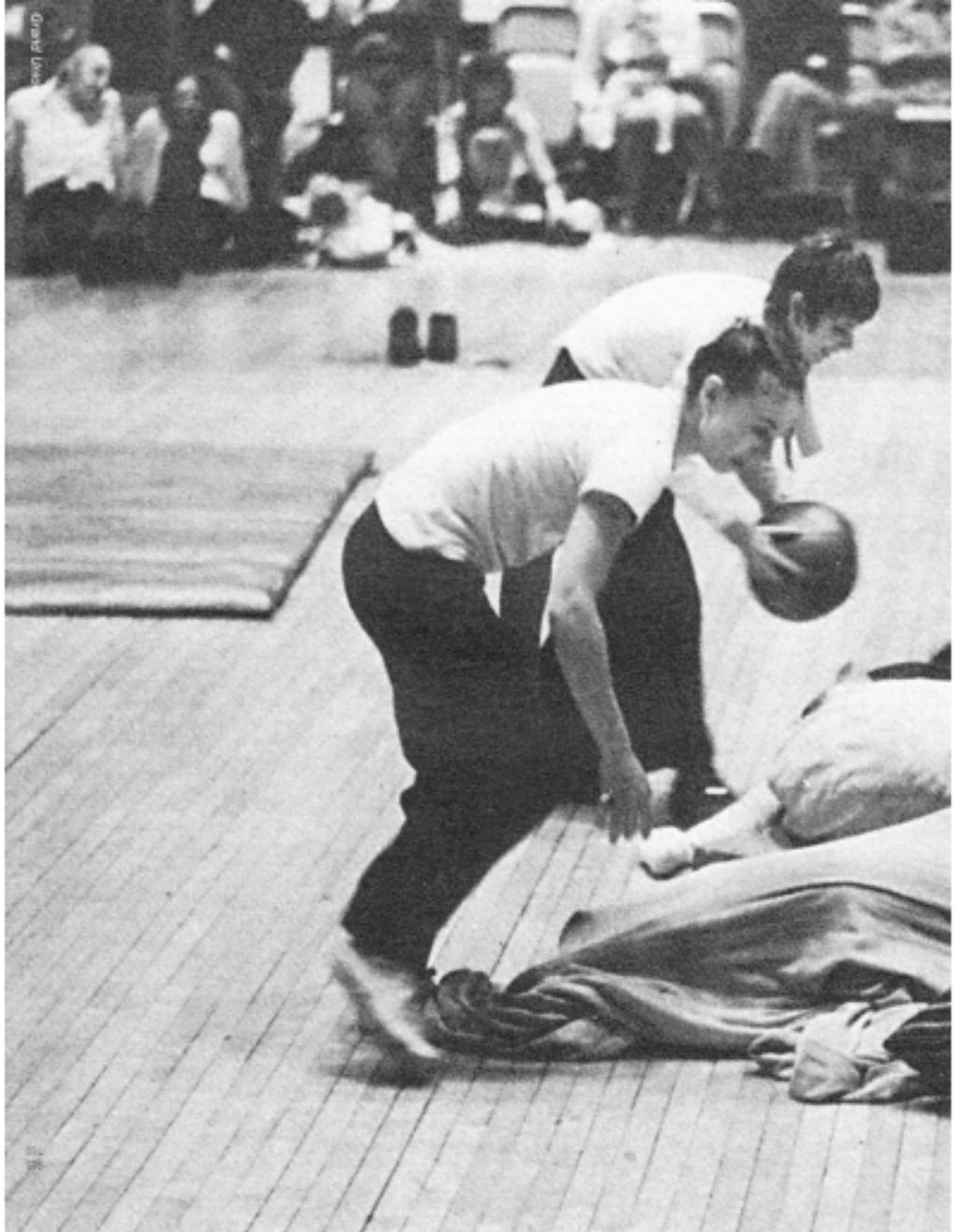
Patrice: Once a critic reproached Matisse, saying that the picture he was painting had no similarity whatsoever with the woman that it was supposed to depict. And Matisse answered the critic, "but I am not painting the woman at all, I am painting a picture."

Daniel: That's it.

Patrice: You are always looking for projects - In Deadline it is very evident and also Deutschland 2 functions that way - in which aspects of reality have a central role. Now, one could agree that culture essentially originates from ritual and that one of the most important rituals is dealing with death, the expulsion of evil spirits, and that is perhaps the reason why Deadline shows its origin from theatre, which is possibly given by the genealogy from art. The politicians of Deutschland 2 are a slightly more complicated case. One cannot say what is the point: one must act "as if" one knew what to do, as if one had a recipe, as if one still had the power to act. And still you search reality for its theatrical potential, that is, for all those places where one can find theatre.

Daniel: Yes, for the remnants. We have just made a discovery of a place where theatre is a stabiliser for common life: In court, in which the state power has diagnosed a disorder and is about to establish order symbolically, by passing a sentence on someone - that is admittedly no longer symbolic, but rather pragmatic; but in order to perform this act, a manifest theatre setting is kept and used. That is rather a pragmatic remnant, a relic, a fallout of an old theatre culture, which has penetrated into such centres of social activity. One always uses it precisely there when there is a need of closing an imaginary or threatening crack - for example, in the representation of the "will of the electorate" and power, or at funerals...

Stefan: That was the beautiful thing about Kunsten Festival des Arts, where we invited 23 people to speak for 5 minutes about the role that they played in their city as a stage. We have come across some very bizarre people, but we have found in every single person a point in which he or she invented signs and thus performed theatre: with the Alzheimer-nurse, it was the fact that she sang the same songs every day with her patients, who can not remember that they sang the same ones as yesterday, and with the traffic policeman it was how he organised the way in which he should give signals in order to prevent the entire moving city from breaking down...



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Kolektivnost? Želiš reći kolaboracija

Bojana Ovejčić

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Ovaj lektor je predstavljen u sklopu Biennale Connect # 1 u
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Kada smo prije očtrte godine dana Emil Hrušec i ja predstavili izvedbeni projekt koji bi se bavio kolektivnošću nismo mogli ni pretpostaviti otpor i konfliktu koju će taj izraz izazvati. Pitali smo da li desetak kazališnih programera, kritičara i teoretičara sudionika evropskog mreža koje preostavljaju radove iz polje eksperimentalnih izvedbi da nam pruže kritiku referujući o projektu projekta, a njihovi odgovori su odjeknuli konsenzusom u našu pitanja: "Niste li svjesni koliko je taj izraz ideologiziran i stereotipan? Mislite li na kolektivnost kao vid suradnje ili kao temu izražavanja?" Drugim rječima, redate li kolektivnost te je savršeno kolektivnim? Biti bismo svrživi kada biste zamjerali taj izraz drugim koji vise odgovora suvremenim prakšama - kolaboracijom. Ona namre uključuje pojam pregovaranja oko individualnih razlika." Ni sami smo iznenadi od sličnog nesporazuma. "Mi" se ovoje odnosi na sedam izvedbi. Ili autor uključenih oko objenice da su i nasi prethodni rad i naš sadašnji status na sceni izvedbenih umjetnosti vezani uz kolektivne i redatelje koje smo nazvali "eksim autorima", kao što su Jan Fabre, Meg Stuart, ATDK, Jan Rissens i drugi, bilo našim nekadašnjim davanjima u njihovim kompanijama ili kroz njihove učestvovanje na projekcije. Uključeni bili zajednička voja za okončivanjem kolektiva koji, pretpostavljeno, nastaje iz hitnosti kolaboracije oko zajedničkih razloga, olijeva ili slično, proveli smo lukežljivih mjesec dana u borbama da probistimo zabiljanu do koncepta. Kolektivno raditi na kolektivnosti. Zvuci kao kružni impasse, no pokazati da se podobnočno prema našim ciklamsim sumnijama: je li moguće eksperimentalno proučavati koncept koji je, kao što nam je sugerirano, vise društvenih i povijesnih nego umjetnički i suvremen, gdje se autorstvo ne prepušta inicijatoru projekta? Sumnju u mogućnost rekonfiguriranja kolektivnosti bez centralnog vodstva, kao i u relevantnosti takvog podudariva dozvola su potpisivali programeri redovito propisujući nevjerni izvedbi pod naslovom *Collect-It!* potpisana sa by Collect-It. Možda ih je zbijavalo očitstvo distinkcije između proizvođača i produkta. Možda ih prijernom postav jedne izvedbe pod vlasništvom potpisi? Ali su programeri pokladi pod pritiskom da predstave nad su imenom za kojeg stoji lice, zastupnikom koj je jamči za ugovor, kao da je "povratak tvorcu" preduvjet predstavljanja kolektivnog radu uz bok drugo, izvedbeni robi koja nosi autorsku etiketu? Noste izstajanje na popisu *Collect-It!* by Collect-It i njihova ispravljena potpisu su niz društvenih asteša: Emiliju Šariju zbog dodjeljene mu uloge redatelja, nezadovoljstvo oječe grupe zbog nemogućnosti rukovodjenja kontekstom prezentacije, oječe neugodnosti kod programera zbog očitog provadjanja konvercijama.

Kolektivni tip od varijnih pritiska, back-stage ispitivanja, pocut pitanja "ko je voda", što dugoročno može utjecati na kolaboraciju. Na pitanje razumijevanja vizualno uz brand *Collect-It!* ne bi bilo zanimljivo samo po sebi da nije simptom neugode prema samom konceptu kolektivnosti. Obja stvarne su pozamjene, neka bili, kao da kolektivnost evolucija samo slike prometaju. Cijevak nadje, ojeđe ulicu nego da suvremeni starci znaci koji je zabiljan u uhamatani magnifici aktivizam - kao da taj značaj sada smodi na zastarao revolucionarni model lo ojeđuju neugode u politici zapadne teatarske scene prema istočnoeuropskom teatru u B. Kurist, "Politics of Affectation and Unreadiness," 23-30. Da li kolektivnost nudio tumačimo kao sličnim emancipatornim politika u kazalištu i izvedbenim praisima šezdesetih?

Liberalističko nasiljede: Slike kolektivnosti

"Kad ojeđamo, ojeđamo hitnost; kad ojeđimo hitnost, ojeđavat ćemo: kada djelujemo, promijeniti ćemo svijet", reči su Juliane Becka, osnivača Living Theatra. Nije rječ o utopiskom modelu društva ili formuli kapitalista koja evicira trenutnu politiku i društvenu akciju koju se ističmo, prije je rječ o tome da su vrijednosti nasilja šezdesetih ugradene u liberalizam današnjice.

On obrazovljava da ga ojeđaju sve sile koje su mu na raspolaganju. Zajednica mu pomaze prije tih puti. Čini ga počivo promatrat, ne ga sprečava ga. Zajednica se uključuje u suštini njegove putu. Ona prati njegove promjene. Ne pokutuje ga ujeđi, niti vrati ga tamu očekujući pojeđe, već ga police da ide doje u smjeru u kojem se kreće. Ni ta ga način pokutiva, ne mu, preuzeći njegove promjene, čije snage da putuje u nepoznanu." Osim opis scene iz legendarnog performansa Living Theaters *Paradise Now*, no mi je tako maleno, no primjer, zanimljiti terapijski ili transcedentalno meditativnu zajednicu čije se prepostavke duhovnosti i fizičkog oslobodenja ne razlikuju mnogo od plakog žargona o osobnom samosvremenjanju." Iako je bio istaknut, što si ojeđe, čemu te je naučio, koje putuje i je to otvorio?

Living Theatre je predstao društveni put društvenih, političkih i kulturnih revolucija u rabišma djelovanja, dok je sjednjenje skupine s publikom imao svrhu postizanja transcedentalnog stanja stalne novih mogućnosti. Postao kolektiv tako je postalo stigmatizirano idealima prakšne eksencije i identiteta, čovjek postajući čovjek, supra-individual, prebrođujući kroz proširenje, a već ono što da otaz konotirati sveki zamjjeni bliski-objedno. Totalitarni konstrukti - čijeg nelažja bismo već vidi posesmeli - zadržavajući na uverenju da ponaki ne može transcedirati bez instrumenta. Drugog koji djeluje kao posrednik, a cilj je prototip Krist. Problem gurusa i gurutina nije pitanje gospodara-diktatora kojeg treba zbiti s trona, već pitanje karmatničkog autoriteta proizvedenog podcigaranjem, pitanje snage koja pratišjući na podvrgavanje pod vodstvo u načinjenju vlastitih puta.

Bivamo li modeli centraliziranog autoritativnog kolektiva s generičkim stanjem kolektivnosti, te tako uključujemo bio kakvu mogućnost ili intenciju za kolektivnost da se i nadzor, praktički to potvrđuju konvencionalnom mudrostu. U recentnoj publikaciji o kontekstnoj improvizaciji Daniel Lepkoff, jedan od ponirov kontekstne improvizacije, daje svoju definiciju: "Vodstvo je pod pritiskom na polju kolaboracije,

Umrjetnost je po sebi znati slijediti je. Kolaboracije u kojima sudionici žele ujedostaviti jednačost svih glasova vodi k samoumjetanju, dok se svaki glas obzirno oblikuje prema dogovoru drugog, ponuđa bilo izgubljene u definiranju procesa dolaskova i odlažala." (Van Impecht, 198). Na, dispozicija kao disperzija pozicija bez hajmarje možda bi trebala biti uvjet kolektivnosti koja nadograđuje svaku dočupnu konceptiju pod tim imenom. Gesta koju opisuje Xavier Le Roy simbolizira ovo stanje. Tijekom procesa *Naneration* (1998), kada je pozvac deset umjetnika da sudjeluju u improviziranju i prezentaciji silika tijela, nazovani su suvremeni avtentični improvizatori, a svaki put kada su morali donijeti odluku o konštruiranju glazbe, sudionici su progledali u nje. Xavier ti se tada okreću prema zidu kako bi neglesio da on ne predstavlja autoritet u grupi. (Ibiden, 34) Instruktivn način obranjanja pojedincu za kojeg se smatra da ima odgovor na, zauzvrat, okrećanje tog posljednjeg u mizu prema zidu ne samo da naznačuju mehanizam delegiranja vlastite odgovornosti na druge, već, što je još važnije, manifestuju očitivanje, uslovi refleks koji ostaje davnim način šta je ukupni eksplicitni režim gura-akupna. To pokazuje da ono oko čega se okupljaju mora biti uzbrdženo do pozicije koja autorizira koncept, kvalitetu i stil reči. To pokazuje da čin konkretnosti projekta, čak kada to znači pozivanje pojedincu na suvremenu način akcijama, učestvovanju autoriteta autora. No, društveni habitus ne smije opravdavati uobičajene pristupe a kojima autori kolaborativnih projekata sledi način, tako je to, uvek je postojati onaj koji nosi značenje, moći i odgovornost ispred skupine. Tendencija prema transcedentnom režimu tijekom učestvovanja onog s onu stranu ili izvan kolektiva i njegovih članova paradoxalno je vezana uz projekt emancipacije pojedincu, kroz kolektivni proces.

Upravo su kolektivi zasnovani na esencijalističkim premissima ljudskosti na djelu ili mitologije stapanja života i umjetnosti tijekom šezdesetih odgovornim za taj kolektivizam. Dramaturgija uspona kroz ritualno putovanje odvaja sami sebi projekat od bilo kakve društvene ili političke mijene jer ga, u zauvjetu fazi, svodi na esencijalnu ideju individualne slobode. Pokušavajući reći da traževo čarobni povijesni kolektivni tezaveši, jer su osigurali osnovnu liberalnog individualizma danačnjiku. Preneši su na nas našljeda liberalističke decentralizacije mali pravčići slobodu kao što pravčići slobodnu volju. Uzimimo za primjer jedan od imperativa Living Theatre, kao što je "Promjena je prikorno stanje bivnja", ogolimo ga da pomodnog anarhizma tezaveši i doći čime stigao "slobodan, razitet, kreativan", no tko? Danačnji suvremeni izabratelj, autor, programer, gledatelj. Kolektivnost u modelima koja održavaju zadržati u pamtjenju održavane je na ideocijski promasaj ili društveni ston, kao da je osudena da višek pade u falešni režim kolaboracije. Vrijedi li trebalo biti da se ispoli zatočio kolektivizam nije samo napuštan nego potisnut, zato je sama ideja kolektivnosti odbijena, ili da li nem je dozvoljeno promišljati je u drugim okvirima koji bi služili kritičkim potrebama cenežnje?

Zajednica iščena djela: umrežavanja

Da bismo odgovorili na pitanje zašto je kolektivnost odbijana, uspijamo li zasomiti nelagodu i gaderje koja rezulatiraju iz pojedinih primjera, još uvek nam ostaje jedan društveni stek kojeg treba ukloniti: sentiment sviblja '68. Jedini je zakon napuštanja, kao u ljubavi, bri bez mogućnosti povratka, bez utolista. Tu je, i onda ga vrati nam, zajednica s kojim su se bivle žesničko-činili intelektualci buđno ježili našom kolapsu komunizma korišten je bivem tome da se ponovo postavi pitanje kolektivnosti. Petnaest godina nekon-sviblja '68, pitanje kolektivnosti se ističe u višu zajednicu. 1983. urednik časopisa *Até*, Jean-Christophe Bally predlaže temu zajedništva ("la communauté, et nonmo"). *La communauté*, zaboravljena riječ, odnosno riječ koja je prije vise od četadeset godina rezervirana za Evropsku zajednicu, njenova se pojavljuje kao ponaj osnivčijoj od komunizma. Poziv za priloge za broj izaziva mnoga rasprave i pokrće sejnu unutarnjim efejima između intelektualaca kao što su Maurice Blanchot, Jean-Luc Nancy, Philippe Lacoue-Labarthe. Njihova preukupljač je bila preprečena status zajednice nakon sviblja '68.

Komunizam ukazuje na ideju ili projekt, dok zajednica čini se predstavlja činjenicu, detekt.

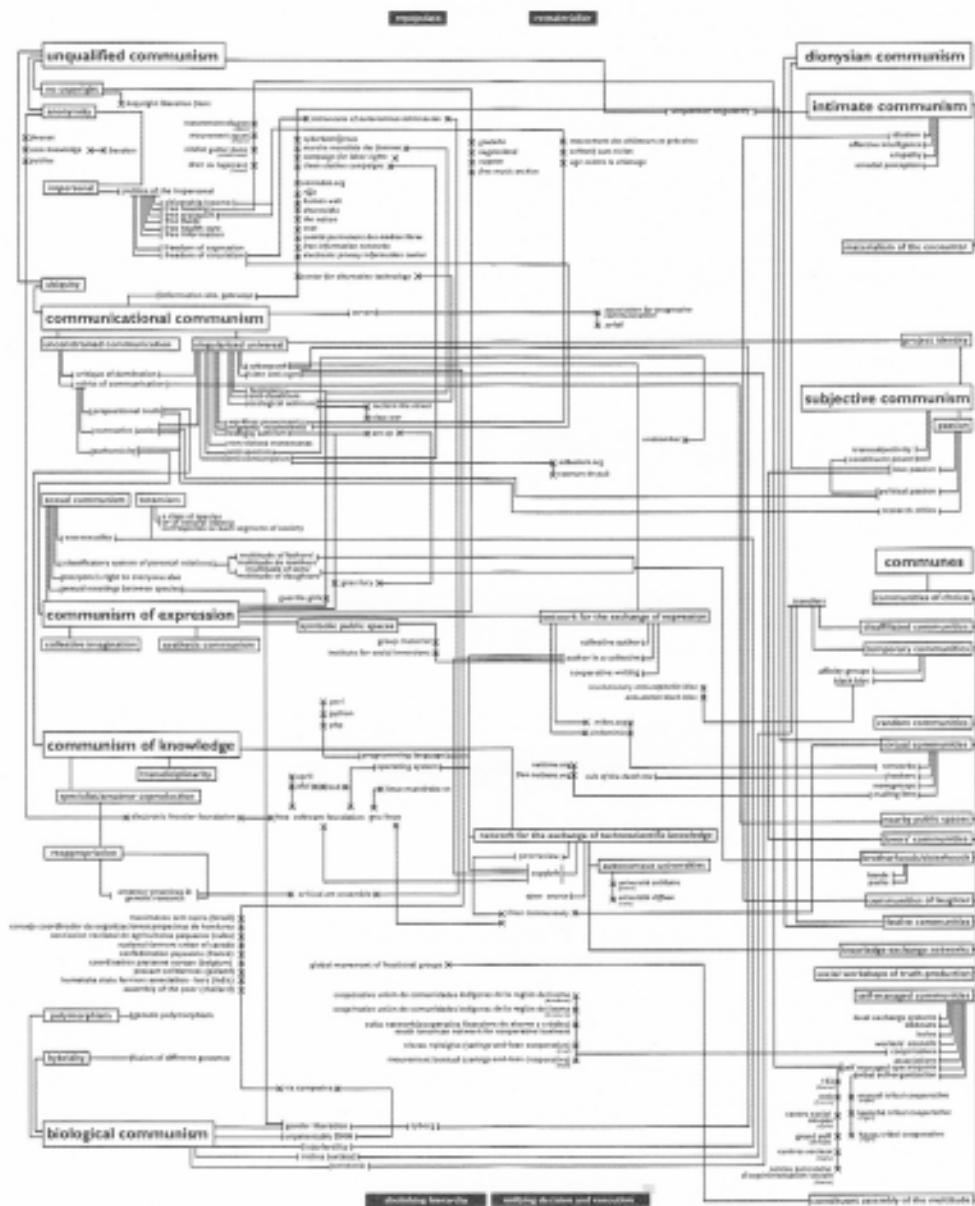
Komunizam proglašava svoju podršku zajednici koja još nije dana, koja se ostvaruju kao cilj.

(Nancy, 2001, 27)

O kojem projektu govorimo? zasigurno ne o komunističkom niti o komunizmu ili komunizmu. Ako gledamo na kolektivnost kao na zajednicu, što je to što tvori onu pozetu riječ - zajedničko - ali i koncept, koji je postao tako neživjetan?

Na pod komunizma tako se samo odgovara ističenim potiskivanjem samog pitanja bilo-
zajedničko. Projekat je pak takoženi "realni" komunizam potiskivao pod zajednički čekić
(Nancy, 2000, 43).

To nije istina. Ako budi hodoč, u neoliberalizmu uistinu uživamo u "bivaju-zajavno". Zajednice su nam trgovine i komunikacije, jednom rečju: mreža. Mrežne organizacije nisu cezuriraju i ljužu preduzeća granica lokalne plosnje zajednice ili prodora u pojne discipline "suvremenog plesa". Protekla godina, obuzeta beskrajnim diskusijama sa skupinom prečica i kvalitativnica u Tanzquartieru u Beču, oči kojih je bio smršati koncept istraživanja u suvremenom izvedbenoj arhitekturi, zadržavaju im se postizanjem: konzervacija kroz primjer. Kojot i priča tričko, poznat crni i matora. Kojot neumorno progrinje pčiku, prelazički beskrajni rilni površini putanje, uvek na istoj nepremičnoj udaljenosti od pčice, sve dok se ne struji s klekutje, koga putu. On nikada ne gine, samo ostavlja konteni trag svoga tijela na dnu ponore. I to samo da bi se znova pojavio u trku. Trčanje za pčicom tričkom preko putanje se širi preko virtualnog zemljovidova koj iznosi dekontroliranja pokret, svaka akcija generira sveži odzak iznova, te iniju potječe



obilježenom domaćinstvu i branom kreativnog. Uzeli smo te primjer kako bismo opisali pojam "polje", polje istraživanja. Nagli prekid potječe je obilježen padom s klesa, a vertikalni pad na ograničen teritorij nazvali smo zajedničkim. Dvočinjenična slika tjelesa kontacnog u površini završava potjeru s tragom. Labrinski izraz njezinu znači "granična, rub", te je izvorno konstruirao kao imenik krajnjeg izoliranstva čije je tjeleso nalik judikom postupno izobiljeđo do točke usadene u zemlji (Agamben 1999, 207).

Istraživanje započinje prorodom u nov teren s mogućnošću da se prosti u polje istraživanja. Neizdvojivo povezana slika zajednička, lokalizacija - privlači tijekom projekta razdoblje u kojem je kulturni, povijesni, politički kontekst, institucija koja prepoštuje diskurse i ograničava aktualizaciju mogućnosti. No, ovo bi bilo samo očnička verzija mreža o Štrici, a kako nem postotaju materijalne koordinate zašto ih ne bismo ozbjivo i imenovati? Polje ne samo niver konzistencije kao što ga popularan ciklovički diskurs označava. U stvari, ono je omogućeno i predstavljeno mrežama izložbenih prostora, festivala, istraživačkih laboratorija, jednokratnih kolaboracija, letnih programera, showcase platformi, letnih platformi na Internetsu, međunarodnim scenama na kojima su svr stvarnosti prethjeći tržišti vrijednosti i poziciju. Ili, skromnije rečeno, možemo reći da ne samo da tražimo, već i očajmo o mogućnosti pozicioniranja, fokus na međunarodno pozicioniranje umjesto aspiracije ka poziciji same, jer se pozicije bave možbima i nestabilnim. Sve ovo same zato što lokalna zajednica ograničava pojedincu na jedno fiksano mjesto, ne okvir prednosti osobnoj povijesti, na ulogu i pravo na određena značenja, kao i na produžene resurse koji se dodjeljuju odušumljenju zajednice. I zato zajednica - međunarodna da, lokalna ne - je vrlo snažna uključujući razlaganje temata društvenih i mikropolitičkih problema te dane zajednice. Strategija moguće radikalne figure usred takve umrežane subjektivnosti jest u tome da razviji vlastitu paralelu mrežu.

Uzmimo si i to znaci: ne radiš zato da bi zaradiš. Nešto tako misle. To je dobro oprimljivati da ti ne plaće za sve što činiš. Tako se događa da ti kao umjetnik uštel novac u projekte koje će drugi postaviti u svom muzeju, u svojoj Kunsthalle, u svom izložbenom prostoru, u svojoj galeriji. Ti si investitor. Djeđi projekcije koje ti nadele vrati. Preusmjeri finansijski razok. Spekuliraj za sobom kao s umjetničkom vrijednošću. Ti si broker. Ne možeš uštati sve svoje novce u jednu vrstu umjetničkih dionica. Tako unosiš raznolikost u svoje aktivnosti. Ručkoviči nazivaju to preuzimanje. Ti bi to rekla drugačije. Znam. Kazdiš te boljim od blage akcionežnici. Vlastituš u licoru. Fotografiš je, no takođe DJ. Imati časopis, izdavačice si, no također organizatice zabele. Fotografirat i ljudi na zabeležama. Organizirat zabeležu kada predstavljaju časopis, puniš časopise časopise i fotografirajući ljudi sa zabeležama, organizatice zabeležu na kojim je DJ. Imati DJ kolektiv kako bi mogla hodati medju ljudima tijekom svoje zabeležave, razgovarati s njima i pići ih u zete i objaviti nesto u svom časopisu, izdaješ CD-e, predstavljaju i uz zabeležu, izdaješ CD-romove i fotografirajući ljudi na zabeležama, izdaješ CD-rom u svom časopisu. Želiš da čitatelji slušaju svoju glazbu, želiš da ljudi sa zabeležu svoje tekstove, pozvati one koji pišu za tvoj časopis da dodu na svoje zabeležave, praviš instalaciju od fotografija, intervjujući ljudi koji upoznaju, intervjujući lude koju želiš upoznati, pribalti onima koji upoznaju u svom časopisu. Distrubuirat lude koji pozvaju na svoje zabeležave u barovima u kojima se susrećaju s ljudima koje intervjuju. Kupujes ploče na bušilicama, distribuirat luke koji pozvaju na zabeležu u čaru u kojem pjevaju karav našion projekta bušilici, predstavi video snimke sebe kako unistavljati ploče koje si kupila na bušilici, ostlobodit svoju zemlju od neznačajne lopte glazbe, prikazujes video u galeriji te si DJ na otvaranju izložbe na koju pozvati lude koji su pišali za tvoj časopis, otvarat u zabeleži i fotografiraju ih. Pozvati druge DJ-e da putujuš glazbu s tobom, ti si MC i neko drugi je DJ, pozavajući lude koji židu stizu na zabeležu, upoznajući ih jedne s drugima. Ti si umjetnica i medijatorica, mještaj ploče i želiš da se ljudi mještaju, čas umjetnosti fotografije, umjetnosti fotografije ljudi koji židu vojeti kako se mještaju. Razgovarati s ljudima koje fotografirš, oni te pozvaju na svoje zabeležave goće razgovarati s drugima o fotografiji. Također majcice sa svojim menom, ljudi nose te majice, tjeraju ih da poznaju da ne nositi svoje majice na zabeleži na koje ne idu. Ti si svakog i svih se piteš gdje si. Doma si, radisti na svom prijenosnom kompjuteru, nastavljaš sve prepreke, elektronikom polatom zemlji goće si stava, obavijestavši lude o svom projektima, radisti stanovali nove projekte. Telefoniki razberiši karte... (Lesege iz manuskripta "A Portrait of the Artist as a Worker")

Suvremena se figura autora kao proizvođača opire izvrsno nametnutom tržištu koje želi pretvoriti njegov rad u robu jer je i samo malačka koja posređuje, ne proizvodi umjetnička djela, već produktivnost i samoupravljanje umrežavanje. Proces slobodnog autora uključuje umrežavanje aktivnosti, kontakata, obliku rada, kolaboracija i prezentacija, posebice ostavljajući prostora za karakteristiku rada u rješku koja se može prispisati cijelom opusu, umjetniku kao vlastitom projektu.

Taj model pruža sliku zajednice bez rida, bez zavreljog proizvoda, što će, reci komunitaristi desecimne, nečijeljena zajednica biti mala. Nedejstvo i razdjelevoštvo, ovičje treba stvoriti kapaciteti na lenjinskičko pitanje što nem je činilo. Ne, nista se ne može užinat, sve što je potrebno dolima se ved danim i suvremenim, stoga nem, ekonomski ili politički hitnosti koja bi kolektivno mobilizirala zajednicu. Čini se da sredstveni sustav umrežavanja pružaju umjetnicima dovoljnu strategiju organiziranja vlastite ekonomski i umjetničke nezavisnosti bez okvira kolektivnosti. S druge strane, može mi se protučuvati argumentom da je katalitička zajednica Benezuka koja pribredom preneta po svom kolektivu. Ona neguje nevjerojatan broj kolektiva katalitičkih glumaca bez redatelja. Tg Stan, Dodi Piard, De Roovers,

Baronid, da imaju samo nešta od onih kojih su nastali pod utjecajem tada inovativne prakse *Meatpackers Discorde*, te su organizirali svojstvene razmjene programa neponovljivo na repertoarcima: *Kreativno Stadtschoule*burga. No tada bismo govorili o kolektivima kojima dominira instrumentalna logika: umjetnički afilirani plus instrumentalna racionalna potreba za kolaboracijom, jer su nizozemska i belgijska socijalna crtača velikodolne prilikom osiguranja strukturalnih sredstava.

Suvremenim kazališnim kolektivima nisu politički motivirani povezom za novim okvirom kolektivnosti, novom podjećem rada, upravo zatojvaju da se oče daža od profesionalne specijalizacije, socijalnežnosti medija i institucionalne produkcije, zanjevima kojih su oblikovali kolektive kao što su Living Theatre, Open Theatre, The Performance Group, Werktheater (Amsterdam), Judson Dance Movement ili Grand Union plesni kolektiv tijekom srednjeg desetstoljeća. Ti zajedni su danas dječom zadobijeni: potreba za imatima koje podržavaju eksperimentalni rad, potreba da se eksperimentira i radi transdisciplinarno vise riječi: transgresivna, hitro pitanje kolaboracije, a da se ne govor o kooperaciji koja je prolažala iz klime političkih i društvenih pokreta tog doba. Bio se vise govor o kolaboraciji to je ona manjkavica, simptomatična za kruz - kruži Myriam Van Imachoot kritizujući heretičku austera sparenja zvježđa i mobilnosti umjetnika. "Ne smijemo započivati da kolaboracija ne podniva suru. Umjetnici, vec je umročava", komentira ona (Van Imachoot, 17-18), a to se odnosi samo na tip kolaboracije za kojim seda vlastna potražnja. Meg Stuart i Gary Hill, Jan Raemaen i Jonathan Buruma, Jérôme Bel i Forcad Entertainments/Tim Etchells. Ne želim reći da ovi autori nisu interesantni sami po sebi, no želim istaknuti da fenomen privremenog produžidnog surstva premašuje naglasak na njihovo programiranje kao spektakulatu uvidučujućim događaju. Autori razmjenjuju svoje specijalnosti u okviru jednog projekta u nudi da se dođe do nečega trećeg, novog i neoznajelog, izvan njihovih delujućih discipline. No, njihova namjera da suraduju nema namjeru mijenjati tipove autorstva ili predviđeni identitet "iz treće ruke", do upoznavanjem pojma koji Charles Green kosiči da bi opisao konceptualizaciju kolaboracije karakteristične za sekundarske komponente subjektivnosti Gilberta&Georgea, Merleau-Pleyte ili "broknički" konceptualistički razlikupine Art&Language. Rad koji je prošao iz ovih dugorogih kolaboracija naišao svoj interes u kritici "priredjenog", seminaričnog individualnog umjetničkog identiteta, te je fokusiran na konstruiraju alternativnih oblika i figura autora. U skupu Context #1 sloboda strategija se pokazuje u predstavi Xavier Le Roy, koga je naručio i potpisao Jérôme Bel, a realizirao Xavier Le Roy. No, momčan bili suživiti da to ne znači samo da se crnično poligrađavaju ažmedijacijama. Ovaj rad na različitoj sferi ugovornog canova autorstva, konvencionalni čin kojim umjetnici sujeđi ostvarenjem kroz autora. Važnije je primjeti da Xavier Le Roy bila rad sa Belovim suradnicima-izvođačima, te se nastavlja na Belov The Last Performance, reinterpretirajući time - pa možda čak i iscrpljući - Belove postupke postavljanja na scenu "svoji autori". Umjesto rečičke govornog čina (ja sam Jérôme Bel, ja sam André Agrest, ja sam Hamlet, ja sam Susanne Linke...), Le Roy koristi mogućnost izvođenja znaka kako bi izložio teatralnost, senzitivnost, pokazati izvedbu te događaju između parisanica i kaos uvođenju pod ikonikom izlaza na scenu, postavljujući različite koničke mrimke (Michael Jackson, Marilyn Monroe, Jesus Christ i dr.). Xavier Le Roy Jérôme Belu, koji realizira Xavier Le Roy proizvod iz kolaboracije u kojoj nije bio kolaborator, kao što Bel opisuje: "Moja kolaboracija s Xavierom Le Roy na mojem radu neostavljenom Xavier Le Roy je bila u jednom ruku totalna jer je nasm činio nitko, a on je činio sve, ali i nikoga jer skoro nikada nismo razgovarali o radu, tek nešto malo pre samu premjere." Izbjeg preuzet iz Van Imachoot, 28. Ali tu se ustini radi o priovravljenoj kolaboraciji gdje je zajedničko utemeljeno u zajedničkom dijaluksu. Teko dozvolimo da točka koja mi se čini najbitnijom Context #1 gde se sekutu trenutne stvari očito autorstva, kolektivnosti i kolaboracije te zajedničko. No, razmijere ove ispreplaćenosti treba pažljivo specifirati.

Stanja autorstva, objekta umjetničkog rada ("aboutness") i kritičnosti u suvremenim konceptualističkim metodologijama

Gledajući program ovoga festivala, čini se da se izvježava ona paradigma koja autorskim pozicijama i pitanjima vezanim u njih pristupa otvorenio, kritički kroz metodologije različitih stupnjeva i smjerova konceptualnosti. Tako: The Last Performance, Xavier Le Roy: 20 minutes for the 20th century. Powered by Emotion, a možda bismo ovom nizu mogli dodati i Umbrano i und Aufheben - ReConstruct Revisited (Martin Naefbar), ne želim imenovati kao "konceptualističke" te potrošiti ostatak ovog teksta analizirajući raznolikost konceptualističkog pretpusta ili nestegnja oko okavnjeg određenja. Dovoljno se pisalo i raspravljalo o tome. Žajlo bih definirao ono što je zajedničko i dijelimo u dijelu - njegovu kritičnost. U ovim predstavama, kao i u drugim radovima Bela, Le Roya, Sengha i Spångberga, kritičnost uključuje različite postupke izvođenja gledateljstva i, u nekim slučajevima koje sam spomenula, razvijanje dijapozitiva plene i klasične zvezde. Kritičnost, a ne kritika ili kritizam, znači vednost nefiktivnog fokusiranja strategija i taktika uslijed kojih je gledateljica suočena sa izmještanjem plesa kroz estetičkih i mrežnjematičkih objekata i prijenosa noći se na vlastom spremniciu da recipira rad. Bel, Le Roy, Sengha i Spångberg su kroz prakse performativne kritičnosti doprinjeli još jednom pojmu autorstva koji ne treba dovođiti u vezu s bartheskoškim i foucaultovskim demisijom autorstva/subjekta, tako se Belov Last Performance bavi tom temom. Čak bih ovde predstavio tip autorstva zanovljen na diskurzivnoj INTERVENCIJU, uslijed efekta ometanja spektakla izvedbe i ispolivanja pisma - écriture - koreskript. Jedino je sigurno: on to dnevi sam. Žalim mogućas: oni rado može činiti samo autor koncepta. Ovi autori eventualno djele zajedničko dijaloško iz kojega se ponekad mogu roditi kolaboracije, no nema potreba za formiranjem kolektiva kao takvih da bi se utemeljila suverenost ovih autorskih intervencija. Kollektivizam je, dakle, raspušten jer između catalog nje u stanju podznači najekstremija praksa u platu

danska, ako je on nije bio pokretač eksperimenta i kritike, kao u službi Judson Dance Movement i Grand Union kolektiva. Da li je usporedivo sa Judsonom neusmjerjeno?

Na ovaj, Kac je prije četiri godine Xavier Le Roy predstio E.X.T.E.N.S.I.O.N.S., kreao je izvanrednu radnu situaciju u kojoj bi se eksperimentiralo s oblicima produkcije i percepcije unutar teksibilne kolektivne strukture sačinjene od plesača, izvođača, umjetnika, teoretičara. Na ovom je početku E.X.T.E.N.S.I.O.N.S. postavljen kao radionica, a kasnije se pojavljuje u radionici otvorenim kao prezentacija radionica, kao međunarodni program razvoja različitih radionica, kao scenski citat u okviru predstavljanja zvježđe Product of Circumstances, te kao E.X.T.E.N.S.I.O.N.S. radionica i komad (vidi Husenann, 2003). Sjedam se da sam doista o doberi u kojoj Martin Nechbar izbrana ideja usporedjivanja E.X.T.E.N.S.I.O.N.S. s događajima Judsona na temelju činjenica da je politički aktivnost u radu Judsona uključivala konceptualne kolice upravljači financijom neusmjerjenom autonomijom (vidi Xavier Le Roy, Martin Nechbar, Márten Soéberg, "To deviates from the deviation itself..."). Osobno, ne mislim da je ujet financijska nečinljivost kubat, pogotovo što u idućim mogućim alternativnim kapitalu dansa. Cho što me više zanima, vezano uz usporedbu s Judsonom je još jedna od dočaranih nemogućnosti: simptom ograničenja kritičkih stavova na premet "pleasa" ili "kazališta", nemogućnost nuda da bude ista no autoreferencijalna autodifinirajuća objekt ("abzurnost"). Zato radnje govornici o političkoj mreži plesa kazališta, nego što tvrdimo da su kritike gledateljstva ili dispozitiv lini izvanumjetničke političke relevantnosti. Druženo bice se osvrće ćo se, a ne više oko nečega drugoga. Da li je objekt ("abzurnost") kritičkih praksi daničnjeg osuđen na autodifekciju: plesa i kazališta? Kako bi drugačije mogao biti kritički? Čak i u slučaju predstava Judson Dance Movement iz četvrtosatnog koja su s vremenom na vrijeme simbolički pokušavalo osnovati kontakt s političkom stvarnošću kroz protest, javna mlađevska, humanitarna izvedba, i Judson Flag Showa na primjer, Yvonne Rainer negirala bi koliko političku relevantnost je.

Performanci, Judson Dance Movement su se obratili očekujućoj publiki koja se već višekratnoj uprijed

umjetnički i politički sagala s radom. Kako bi prema van usklađao na nemogućnost direktnog uključenja

konceptualizma u društvene i političke realnosti, Robert Rausch je 1989. zakadio na vrata izložbenog prostora ponuđu na kojoj je pisao: "Moja će izložba u Art&Project galeriji u Amsterdamu u prosincu 1989. trajati dva tjedna. Zamolio sam ih da zatvijući vrata i pribiju na njih obilježje na kojoj piše: 'Galerija će biti zatvorena slijedom izložbe.'" Ovu pravu je 2001. ponovila francuska grupe Bureau d'études, zatvorili izložbeni prostor preuredjenog industrijskog zatvara u lukaču gradu Le Havre. Umjesto Reryeve ponuke, ponudili su početaju knjigom Justice Park (članak 1991) u kojoj se nalazio set certifikatih zemljovidova "prijenos podcijenjene" grada (vidi Holmes, 1991). Razlog moja kritike digresije u likuču umjetnost je pokazati da se, izmenjujući, devesetih avijaju brojni umjetnički kolektivi sa specifičnom misijom i modelom kolektivne umjetničke prozovnje.

Kolektivima, kada je spomenuti Bureau d'études, milanska agencija za teritorijalnu istraživanja, multiploči, te Reap Media Collective iz New Delhi, da spomenem samo najpoznatije, zajednički je heterogeni sastav umjetnika, teoretičara, stručnjaka za medije i znanost, arhitekata i drugih, koji se okupljaju oko projekata koja je moguća realizacija slično kolektivnog radom. Njihov rad polazi od konceptualnog odnosa do obiecte-producije prema kontekstu-intervenciji, ali uporabi teoretičkih okusa nakon onome konceptualizma suvremenog plesa nema establišu uček političku svetu. Teoriziranje gionica, modici mreža, javnog i privatnog društva spektakla, vodi iz kružne konceptualne autodifekcije u izložbi umjetničkog laboratorija u angažman s "vanjskim svijetom", intervenciju u društvenu i političku stvarnost, direktni vidljivim ono što ostaje nevidljivo u medijskom spektaklu. To je probala novi model umjetničkog djela, kao dokumentacija, uz kontekst i metodologiju istraživanja i analize, prezentacije u obliku studije, novih medija, kartografskih dijagrama poput Komunizma kojeg je nepravilo Bureau d'études i koji pruža iscrpan uvid u tipove zajednica i kollectiv otpora koji djeluju u umjetnosti i društvu današnjice. No iz ove priče moramo zaključiti da su da desetih nakon konceptualne umjetničke prakse likovne umjetnosti iznova pronađi kritički način uporabe vizualnosti koja neizlegi umjetničku autonomiju. Nimalo nakon umjetničkoj mreži, dispečeri kazališne-plesne izvedbe i produkcije sa svojom sklonost kultivirajućim autoritetom koji bi vodili i obilježiti kolektivni proces, se sa institucijama na zasebni, nije otvoren prema anonimnom neosnovnom obliku kolektivnog angažmana, kako kao obliku okvira, zajedničkog rata tako i kao kritičkoj i političkoj nuancki.

Samoodređenje i pitanje umjetničkog rada

Mogli bismo u apokaliptičkom tonu i završiti spektar društvenih reakcija izvršen kolektivnoču izvedbe. Kolektivizom je mrač, nikad nije imao crlike u izvedbenim umjetnostima, niti kao društveni fenomen, niti kao politički projekt, pa ni nakon stolna krajem desetih. Trazim pobedu. Čini se da je subvencionirana autonomija ruhu kako bi najstaj eksperimentalni i kritički pokuplaji u polju zvezbenih umjetnosti. A tada govorimo o autoričkoj pojedincima, a ne kolektivima, govorimo o onima koji su u stanju osigurati i garantirati kvalitetu u zamjeni za novac. Jérôme Bel, Xavier Le Roy, Emil Hnatič, Christophe Waeber, te drugi renomirani koreografi i ljudi od kazališta su 1999. potpisali manifest Evropske izvedbene Politike:

- Mi smo Europljani
- Mi smo gredani
- Mi smo nadnici

- Mi smo umjetnici
- Mi smo izvođači
- Mi smo nezavisi
- ...

Od Europske zajednice tražimo da:

- podržava umjetnike onako koliko podržava umjetnost,
- ulazi u tekuće potrebe i dugoročni nastavak razvijanih izvođača,
- aktivno podržava umjetnike koji se bave istraživanjem, razvojem i stvarnim procesom vlastitih praksa, u jednečoj mjeri kao i nastenek i plasman novih radova,
- prepozna i jača veze između i unutar inovativnih suvremenih praksi,
- pomaže strategijama interdisciplinarnih dijalogova, kolaboracija i ulaganjem inicijativa,
- podrži nove strategije povećanja svijesti i razumijevanja publike,
- pokazuje iskrenu predanost inovaciji, raznolici i hibridnosti,
- aktivno razvija, prepozna i podržava već broj stvarnih, teksatnih i inventivnih umjetničkih struktura i infrastrukture,
- te se uključi u dijalog, postavi i uvere nove diskusije na temu ovih pitanja.

Koliko god da bih ja kao potpis bio rad na projektima popisao te iste zahtjeva, pitan se hoće li i treba li Evropska Unija odgovoriti na njih. Ispostavlja se da manifesti kao zanr i značenja kolektivne volje pokreće zajedništvo samo kada se radi o borbi za finansijska sredstva. No, ako smo razočarani činjenicom da je novac jedine zajedničke instanci sposoban mobilizirati zajednicu, čak kada je namijenjen svim istraživačima "dostup nepravilnih mogućnosti", tada moramo biti uvjereni da se vršimo na oblikovanju od zajednice za koju su odgovorni komuniteti i socijalizam. Riječ je o starij modermističkoj radi u raskidu i inovaciji iz kojih nema povratak na stari, nego u novo stvaranje svijeta, čak kada se to odnosi samo na umjetnički svijet.

Daško, nema nadina da kolektivi ili zajednice uvezdine umjetnosti polžuju pravo na nekakvošće ili da se zagovara povratak kolektivizmu uz moto: "putite svijet da se vrati unutri", "odredite se prema društvenim i poljskim stvarnostima", jer isti moto nije bio dešten kod prethodnih kolektiva u šezdesetim, pa kako bi mogao biti sada kada na postoji ideologija koja bi ga podržala? Ali znao promišljam nove uvjete kolektivnosti, ne bismo li trebali gledati na njegovu politiku kao na politiku bez ideološke konsolidacije, politiku koju je kritiku prema ekonomskom okviru radi, protevdje i prezentacije?

Ono što možemo smatrati potencijalno transformativnim i politički relevantnim u današnjem kritičkom otporu u plesu/kinematografiji je mreža SAMOODREĐENJA. U ovom trenutku ona odušivo artikula: "Ovo je kineografija", drugim rječima, samoodređenost kroz govorni čin preuzima ulogu kritičke i rukovodičke vlastnosti interpretacijom. Do sada ona uspijeva odzlati otvorene, fokusirane i kontingenčne definicije plesa i entitete načina na koji smo navikli percipišati ga. No, rješava očvraćati o kritici unutarnjih pitanja plesa koja ovise o mediju samom čini je, zatog njegovo djelovanje u institucionalnom kontekstu kreativita, vezanom uz kazališni dizajn koji smo se mogli rijetki tek ukloniti da se samoodređenje također primjenjuje na okvir radi u djelovanju. Što bi bilo kada bi postojala situacija u kojoj stvaranju su bi djevoljali kao autoru u institucionaliziranoj kolaboraciji? Okvir surađuje čiji rezultat ne bi mogao zadržati zahtjev umjetničkog stilsa? Okvir surađuje koji bi uprkročio, ali ne i prelazi na proizvodnju kontakta, ne u smislu potrage za novim fenomenima, kao što je nekada bila kontaktna improvizacija, već kao mogućnost pojedinačnih veza, trenja, mutacija među neovlašćenim akterima, eksperimentiranja koja zahtjeva spremnict odricanja od vlastitih intencija ili mjestanja kada pojedinačno prestaje biti primarno preokupiran utvrđivanjem svog autorstva. Zvuči kao da se zatvarač za interes za obnovljavanjem kolaborativne, ali ne, radi se samo o predlogu njegovog redelimitiranja. Definicija kolektivnosti kojoj teđim odobravaju uvjete za koju smatramo da one kolektivnosti kao političku silu nemogućom, ujete u kojim ovdje govorni, poglavito:

- totalizam zatvaranja kolektivizma tijekom skidašteži;
- tip autoritativne konstituirajuće u kratkoj intervenciji prema dijapozitivu teatra
-
- kultume politike regulirane od strane liberalne ekonomije.

Zajednica izvan ovih uvjeta, ili neuproti njima, treba početi od četiri točke koje su sedi predložiti kao zavijajući ovog teksta.

Pozostao broj. Svi već broj onih koji se bave plesom i kojih su uključeni u eksperimente i nove koncepte plesa i kineografije. Kao i uvek, ovičeni broj sudionika se okuplja oko nekog projekta. U čemu je važnost tog broja? Povećavanje broja onih koji su uključeni u interakciju, čak i povećanje s dva na tri, bitno mijenja svegašnju situaciju. Koja su ujedjiva interakcije koja rezultiraju iz radi izvan stacioniranih autoritativnih i institucionalnih razina?

Ne postoji unaprijed zadan smisao, esencija, identitet ili značenje oko kojeg bi se okupljalo ili za koje bi se mobiliziralo s ideološkim pouzdanjem. Dobro, "Ovdje je presudna ideja neesencijalne zajedničkošću, solidarnosti koja se ni na koji način ne bude neke esencije." (Agamben 1993, 17-18) Nancy kaže: "Mi više ne možemo imati smisao, jer smo mi sami smisao." (Nancy 2004, 1) "Mi" ovdje može samo zasupiti cirkuliranje mogućnosti, otpora i lekustava ograničenja kada su razlike između pojedinica afrmirane i konstitutivne za kolaboraciju.

Tako, da bismo za "sebe" mogli reći "mi", postoji samo nešto naših "dogadanja kao zauzimanju mjesto". Drugim rječima, "dogadanje kao zauzimanje mjesto" označava dodir, kontakt singularnosti u attributu protežnosti. Uvjet dodira ovog kontakta nije fuzija, već odvojenje. Radi se o heterogenosti površina koje se dobrošu. Heterogenost koja potiče odjelu heterogenosti, a ne homogenizaciju pod odgovornostou jednog ili uz priblaženje prvoga jednog autora. Na, virtualno "taking-alias" pomebja mlađinske projekcije, prostor koji bi dopustio proizvodnju i eksperimentiranje, a da me nad glavom ne vidi diapozitivske izvedbe.

Peči dema: Tko je taj "mi"? Kako mogu govoriti o "nama" onima koji ovo čitaju? Kako mogu govoriti o "nama" o sebi? Održala sam se danas plati u prvom licu množine, prvo - naročito - jer sam končala od priče o projektu Collect-It, a zatim je "mi" migriralo i postalo vezano uz ostatak programa festivala (Bel, Le Roy, Seigal, Springberg...). U ovom trenutku čitanja je moja "mi" pomalo nešto, očitošto manifesto. Ono zeli reći:

Ego sum = Ego sum. (Nancy, 2004, 34)

Četvrti pojam, Nanovo promišljati kolaboraciju u smislu nežasnjenih kontakata; "mi" tako nije unisono, već preuzima odgovornost za odnose "sai" u radu jedan sa drugim. "Mi" kao "se" zeli mesto neštoja. Ne radi se o i-habbeskivom izstavljanju, već o teži da se ustvari u procesu u kojem su nežasnjeni i nezapljne razlike i one s kojima se možemo nositi, te su produktivne u takvoj konfiguraciji rada, procesu u kojem ni jedna prenosičuća konceptuacija ne nudi i samozauzimanje.

Ako uzmemu u obzir ove četiri tvrdnje, tada je jasno da bi, prvo, kritička praksa izvedbe trebala određivati vlastitu politiku likovaca iz međuljubljivih uloga i načina pravodopravljenje i prezentacije rada. Drugo, neodređivanje okviru "nada sa", kao uvjet koji preuzimamo umjesto autonomnosti samovrednjivih konceptova autora, ima mod postavljati polazna točka eksperimentalne kolaboracije. Možemo misliti da bi takvu kolaktivnost bilo bolje nazvati kolekcijom, ako je definisana "brojem onih koji radi-jedni-e-drugima bez esencije." Pitanja koja me zanjujuje jest kako se okuplja kolekcija autora-izvedača bez jednog autora inicijatora.

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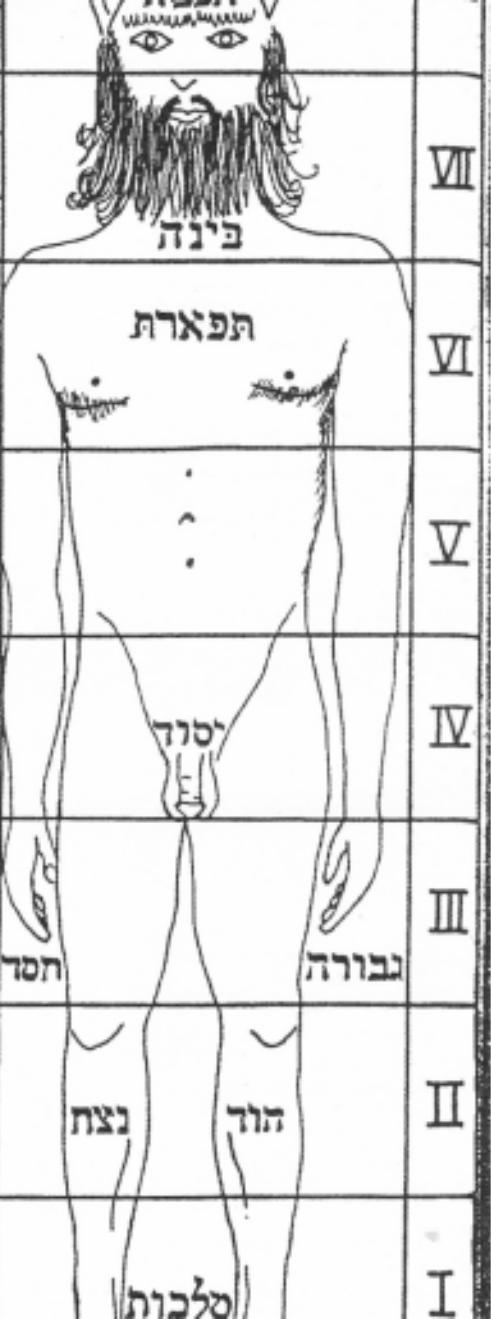
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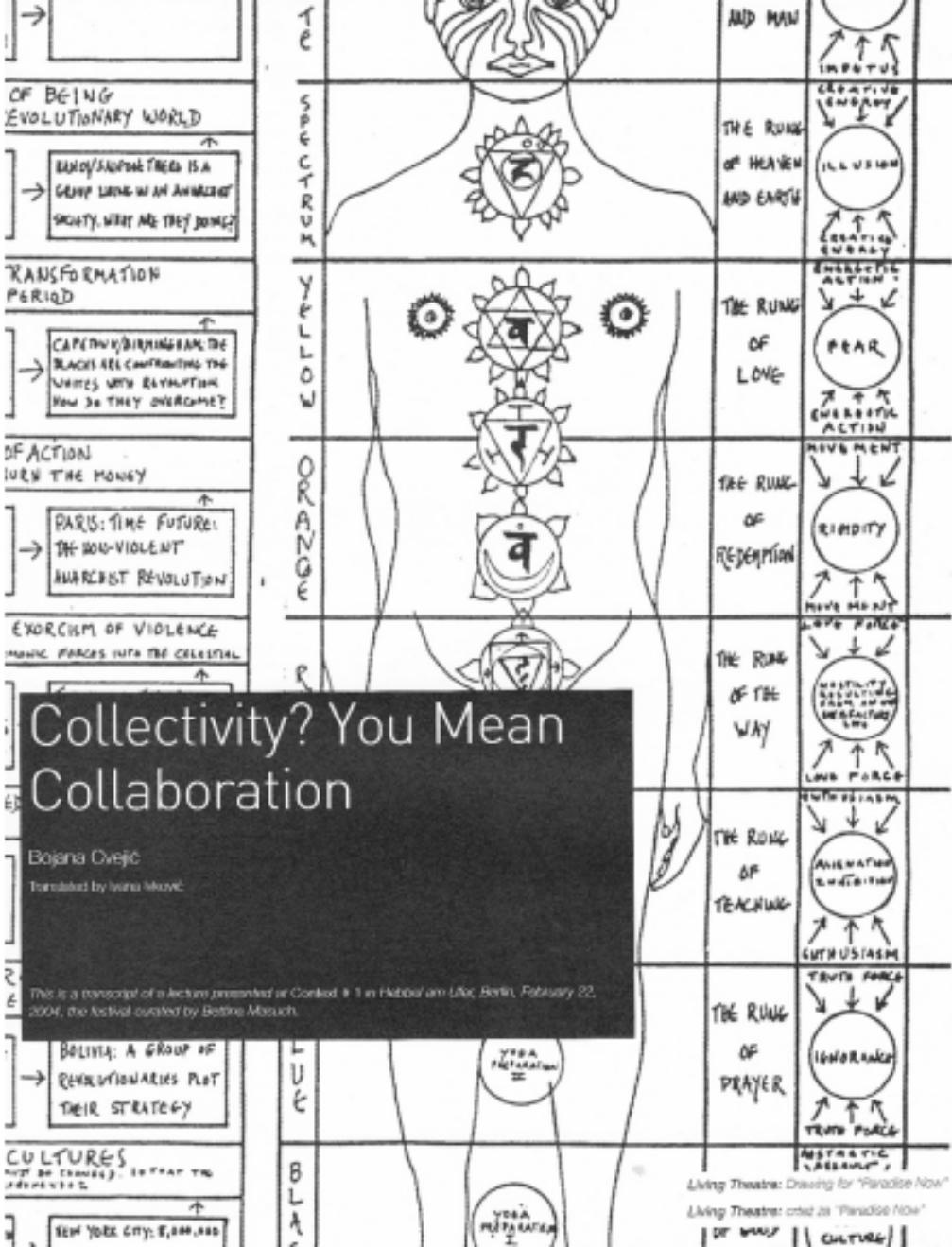
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Collectivity? You Mean Collaboration

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Transportation for the elderly

This is a transcript of a lecture presented at Context 9-1 in Halle (Saale), Berlin, February 22, 2013. © 2013, Institute for Political Science, University of Bremen.

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10.2. *Principles of the Model*

REFERENCES

When about a year ago, Emile Hristin and I proposed a performance project addressing collectivity, the project which Hristin initiated and I collaborated in developing its project proposal, I could not anticipate the resistance and confusion the term alone would bring. We asked some twenty programmers, critics and theoreticians from the European networks representing the experimental field of performance, to give us an expert critical reflection on the project proposal, and their responses resonated in a consensual cluster of questions: "Aren't you aware of how ideologized and overmedicated the term is? Do you mean collectivity as a mode of production or as a topic of research? In other words, are you working collectively or on collectivity? We would be happier if you substituted it for a term more suitable to contemporary practices - such as collaboration, namely - as collaboration involves a space of negotiation of individual differences." We ourselves had started off with a similar misunderstanding. "We" here means seven programmers and/or authors collected around the fact that our previous work, as well as current label status in the performance market, is associated with choreographers and directors, whom we called "strong authors", such as Jon Fabre, Meg Stuart, Anne Teresa De Keersmaeker, Jan Pitsma and others, either by company ex-membership or through recognised influence. Collected without a common will to form a collective, presupposedly, emerges out of an urgency to collaborate with a shared cause, goals or tactics. We spent a month of luxury struggling to clear away the confusion around the concept: to work collectively on collectivity. It sounds like a circular impasse, but it was going to be fruitful for unfolding doubts. Is it possible to experimentally investigate a concept, more social and historical than artistic and contemporary, as we were told, whereby authorship would not be assigned to the initiator of the project?

The mistrust in the possibility of reconfiguring collectivity without central leadership and the relevance of such an attempt was further asserted by programmers who repeatedly failed to announce the performance by the title *Collect-It* and signature by *Collect-It*. Perhaps they were baffled by the indistinction of the producer and the product. Can a temporary one-performance set-up account for authorial signatures? Or were the promoters bowing to the pressure of having to present a work with a name with a face, a proxy that guarantees the contract, as if "a return to the originator" was a precondition for presenting the collective work next to other performances with author-labels? Our insistence on *Collect-It* by *Collect-It* and their excuse aroused a range of social effects. Emile being angry about being given the role of director, the whole group's dissatisfaction with not being able to manage the context of presentation, the programmers feeling embarrassed for obviously giving in to convention.

Collectives do undergo external pressures, and back-stage interrogations, like "who is the leader", can eventually affect the collaboration, but this business of misunderstanding concerning the

brand title-or-name "Collect-It," would not be interesting as such, were it not a symptom of uneasiness with the concept of collectivity itself. The shame is on all sides. I would say, as if collectivity only conjured images of failure. One would rather cross to the other side of the street than bump into an old friend who has stayed in an alternative marginal activism - as the friend now smells of an obsolete revolutionary model. (About the feeling of uneasiness in the politics of western theatre communities to East-European Art, see B. Kunst, "Politics of Afection and Uneasiness," 29-30) is collectivism necessarily understood as the synonym for emancipatory politics in the theatre and performance praxis of the 60s?

The libertarian heritage: Images of collectivity

"When we feel, we feel the emergency; when we feel the emergency, we will act; when we act, we will change the world," states Julian Beck, the founder of Living Theatre. It is not the utopian model of society and the formula of theatre evoking immediate political and social action that we are ashamed of nowadays; rather, it is the values that the legacy of the 60s built into present-day libertarianism.

He allows himself to be possessed by whatever forces are available to him. The community helps him to take his trip. They watch him intently but do not hinder him. The community becomes involved in the essence of his trip. They follow his changes. They do not seek to soothe him, or to bring him back from where he is, but urge him to go further in the direction in which he is going. In this way they support him, and by the support of sharing his changes, they give him the courage to take the trip into the unknown." This is a scenario description of a scene from the legendary Living Theatre performance, *Paradise Now*. It takes no idle parody to imagine a community of therapy instead, transcendental meditation at work, for instance, whose assumptions of spiritual and physical liberation do not differ so much from the dense jargons about individual self-expression. "And what was your experience, what did you feel, what did you learn from it, what kind of openings did it create for you?"

Living Theatre was proposing the spiral voyage of social, political, cultural revolutions in view of actions whereby the group was merging with the audience in order to reach the transincident state of permanent innovation, the ultimate of which was to be - now curiously enough - the landing on Mars. They called it the rise of new possibilities. Becoming collective, thus, became stigmatized by the ideals of primordial essence and identity, man becoming man, a supra-individual, transformation through purification, with which any imagined being-together would thereafter be connected. A totalitarian construct - whose second image we would be even more ashamed of - is belief that the movement beyond cannot proceed without an instrument, an Other that has to act as the middle-man, and its prototype Christ. The problem

of guru and guruji is not a matter of a dictatorial master who should be dethroned. If one invested time in examining the persistence of guruism in group dynamics today, it would be far more challenging to explore the social and economic mechanisms of submission, which engenders charismatic authority, the patterns of behaviour, the process of decision-making, the transfer of artistic responsibility forcing one to submit to guidance in finding one's own way.

Is the model of centralized authoritarian collectivity mistaken for the generic condition of collectivity, thus ruling out any possibility or interest in collectivism today? Practitioners, sadly enough, tend to confirm this by way of conventional wisdom. In a recent publication on collaboration, one of the key-figures of contact improvisation, Daniel Lajcak, gives his definition: "Leadership comes in the field of collaboration, under fire. It is an art to know how to follow. The collaboration where the participants seek to establish equal voices leads to self-destruction; as each voice nuances the other, the message is lost in defining a process of coming and going." (Van Impehoet, 16) But dis-position as a dispersal of positions without hierarchy should perhaps be the condition for collectivity beyond any conception available under that name. Symbolic for this condition would be a gesture Xavier Le Roy describes. During the process of *Nanotechno* (1998), when he invited some 10 artists to collaborate on improvisation and body-image presentation, in discussions after each improv-session each time they had to reach a decision about the use of music, the participants looked in his direction. Le Roy would then face the wall behind him to make clear that he did not represent the authority in the group. (ibidem, 34) The instinctive urge to appeal to the one deemed to have the answer and, conversely, the last in the row then deciding to face the wall not only shows the mechanism of delegating others with one's own responsibility but, more importantly, it manifests expectation, a knee-jerk reflex persisting long after the despotic regime of guru-groups has been abolished. It shows that this something, which we look for, has to be entwined to a position which authorizes concept, quality and style of work. It demonstrates that the act of initiating a project, even when it means inviting people for collaboration on an egalitarian basis, establishes authority. But the social *habitus* should not justify the common-place complaints which authors of collaborative projects drag their shoulders over, this is how things are, there will always be one who bears knowledge, power and responsibility representative for the group. The tendency toward a transcendent regime in establishing one beyond or outside collective and its members is, paradoxically enough, fed in with the project of emancipating the individual via a collective process.

It is the collectives founded upon the essentialist premises of humanity being at work or the mythology of merging life and art in the 60s, that are all the more responsible for concluding an end to the interest in collectivism. The dramaturgy of the ascending *rhizome* voyage, be it in the life of a

tribal commune or in stage representation, dissolved its own project of social and political change, because in the final stage of the process, it narrowed it down to the abstract idea of individual freedom. What I am saying here is that we should thank historical collectives from the 60s for providing food for liberal individualism today. They handed down a legacy of libertarian de-politizing thought, practice freedom as the exercise of free will. Take one of the Living Theater imperatives, such as "Change is the natural state of being", strip it from its 1960s-anarchist vogue, and what you are left with is a slogan "free, different, creative", who? The sovereign individual chooser nowadays: the author, the programmer, the spectator. Collectivity in the models we chose to remember is relegated to ideological disasters or social breakdowns, as it opened to fall always into fascist regimes of collaboration. What should be more important is to examine the present-day situation of why collectivism is not just abandoned but repressed or, why the very idea of collectivity is repulsive or, are we allowed to rethink it in new terms which would serve the critical needs of the present?

Inoperative community: Networking

If we bury the embarrassment and disgust resulting from historical examples, there will still be one more social affect to do away with: the May '68 sentiment. The only law of abandon, like that of Ioba, is to be without return and without refuge. It is there, it is not there anymore, but the regret with which the ex-May '68 intellectuals clamoured about the collapse of communism, was at least useful to put forward the question of collectivity again. Fifteen years after May '68, the question of collectivity returns in the guise of community. In 1983, the editor of the magazine *Atte*, Jean-Christophe Bally, proposed the topic of community ("la communauté, le nombré"), *La communauté*, a word forgotten, or should we say, reserved for the European community more than twenty years ago, emerges as a term more appropriate than communism. The call for the issue inspires many debates and fines up a series of corresponding essays between leading French intellectuals like Maurice Blanchot, Jean-Luc Nancy, Philippe Lacoue-Labarthe. Their concern will to reconstitute the status of community in the aftermath of May '68.

Community indicates an idea or a project, whereas community seems to stand for a fact, a given. Communism declares itself in favour of a community which is not given yet, which gives itself as a goal. (Nancy, 2001, 27)

Which project are we speaking of, certainly not the communist, but neither communarian nor communal. Under collectivity as community, what is it that accounts for so well known a word - the common - but also for a concept that has become so uncertain?

The collapse of communism was met with a liberal response that involves nothing more than an eager repression of the very question being-in-common

(which so-called real communists repressed under a common Being). (Nancy, 2000, 43)

That is not true. Under neoliberalism we enjoy a "being-together", if you like. What we have in common is commerce and communication. In one word: the network. The network organization of work provides the illusion of surpassing the boundaries of the local dance community and breaking into the field of the "contemporary dance" discipline. In April 2003, when I was engrossed in endless discussions with a group of dance and theatre-makers at Tanzquartier, Vienna, in order to research the concept of research in contemporary performance spaces, we were happy to reach a consensus by way of an example: *Will E. Coyote and the Roadrunner*, the well-known cartoon and metaphor, where the Coyote tirelessly chases the bird, traversing the boundless flat surface of the desert, always keeping the same never-to-be-bridged distance from the bird, until he flips over a cliff, at the end of the road. He never dies, just leaves the full imprint of his body at the bottom of the abyss. Only to reappear running again. The running after the Roadrunner over the desert expands into a virtual map which constantly deterritorializes movement, each action generating a fresh redeparture, and a line of flight only measured by the inventiveness and speed of movement. We took this as the metaphor for the concept "field," the field of research. The sudden break of the chase marking the fall from the cliff, and the vertical landing on a bound territory, we called: community. The two-dimensional image of the body inscribed into the surface, ends the pursuit with a trace. The Latin *lumen* means "limit, border" and was originally the name of a classical deity whose human-like body gradually faded away into a dot firmly planted on the ground (Agamben 1999, 207).

According to this see-saw model, research happens when one advances onto new ground with the potentiality of spreading into a field of research. And the inevitable pull-force of the community, the localization - drags the fleeing individual down into the hierarchies of cultural, historical, political contexts, institutions which prescribe discourses and set limits to the actualization of possibilities. But this would be just a more cynical version of the Sisyphus myth, and we lack material coordinates, why not name them properly? The field is not just a plane of consistency, an abstract idealization, as popular Deleuzian discourse has it. In effect, it is enabled and represented by networks of venues, festivals, research labs, one-time collaborations, flying programmers, showcase platforms, online criticism platforms, the international scene in which makers are all forced to seek a value and a position. Or to be more modest, we could say we are not only seeking, but depending on positionality, a focus of being positioned internationally rather than aspiring to the position as positions seem extremely mobile and unstable. All this because local community confines one to a fixed place, a frame of belonging to a personal history, the role and the right to certain meanings, as well as to the production facilities assigned by

the communal consensus. In other words, community - international yes, local no. For local also involves bearing the burden of micro-social and -political problems of that particular community. The strategy of a would-be radical figure of such a networked subjectivity is to constitute their own parallel network.

You are an artist and that means: you do not do it for the money. That is what some people think. It is a great excuse not to pay you for all the things you do. So what happens is that you, as an artist, put money into projects that others will show in their museum, in their Kunsthalle, in their exhibition space. In their gallery. So you are an investor. You give loans nobody will repay you. You take financial risks. You speculate on yourself as an artistic asset. You are a trader. You cannot put all your money into one kind of artistic stock. So you diversify your activities. You manage the risks you take. You would say it differently, I know. You say you suffer from a gentle schizophrenia. You are multiple personalities. You are a photographer, but also a DJ. You have a magazine, you are a publisher, but you also organize parties. You take photos from party people. You throw a party when you present a magazine, you make magazines with photographs of party people, you throw a party and you are the DJ. You have a DJ collective, so you can walk around at your own party, you talk to people and ask if they want to publish in your magazine, you make CDs, you present them with a party, you make CD-roms with photographs of party people, you insert CD-roms in your magazine, you want your readers to listen to your music, you want your party people to need your texts, you invite those who write in your magazine to come to your parties, you make installations from photographs. You do interviews with people you meet, you do interviews with people you would like to meet, you tell the people you meet about your magazine, you distribute flyers announcing your parties in the bars where you meet people for an interview. You buy records in flea markets, you distribute flyers announcing parties in the bar where you have a coffee after visiting the flea market, you make videos recording how you destroy the records you bought at the flea market, you liberate your country from its bad music, you show the video in a gallery and you are a DJ at the vernissage where you invite people who wrote for your magazine and enjoy the party and being photographed. You invite other DJs to DJ with you, you are an MC and someone else is the DJ, you welcome the people who came to the party, you introduce people to one another. You are an artist and you are a mediator, you mix records and you want people to mix, you even mix photographs, you mix photographs of people you want to mix. You talk to the people you photograph, they invite you to their parties, where you talk to other people about photography. You make T-shirts with your name, you have people wearing those T-shirts, you make them swear to wear your T-shirt when they go to parties where you are not. You are everywhere and you make people wonder where you are. You are at home, you are working on your laptop, you are taking up

all your e-mail conversations where you left them, you are updating people on your projects, you are doing projects all the time. You call for tokens... [Lesage, from "A Portrait of the Artist as a Worker"]

The contemporary figure of author as producer resists the externally instituted market which would commonly its work, because it is the mediating machine itself, producing not artwork, but producing productivity and a self-governed networking. The business of the freelance author involves the multiplication of activities, contacts, formats of work, collaboration and presentation, especially allowing for the work-in-progress character for almost an entire opus, the artist as a project of oneself.

The model also lends an image for a community without work, without an end-product, that is to say, communistic desouvenirs, an impulsive idle community. Idleness and inoperativeness here should be understood in situ in the Leninist question (what is to be done). There is nothing to be done, all that is needed seems pre-given or superfluous, and therefore, there is no economic or political urgency for mobilizing a community collectively. The current systems of networking seem to offer a sufficient strategy for artists to organize their economic and artistic independence without the frames of collectivity. On the other hand, I could be countered by the argument that the theatre community of the lowlands, which I belong to, is famous for collectivism and a Bauteus-like ethic of collaboration. It cherishes a saturating number of theatre actors' collectives without directors, Tg Stan, Dood Paard, De Roovers, t' Bensland, to name but a few who sprung up under the influences of the then innovative practices of Meatschappij Discordia and who organized a system of circulation independent of Stadsschouwburg repertory houses. But then we would be speaking of collectivities dominated by an instrumental logic: artistic affinity plus instrumentally external needs to collaborate, since the Dutch and Belgian welfare states are also generous in providing structural funding.

The contemporary theatre collectives are not founded upon a quest for another framework of collectivity, another division of labour, by those very demands to go beyond professional specialization, medium specificity and instituted production, that formed collectivities like Living Theatre, Open Theatre, The Performance Group, Werktheater (Amsterdam), Judson Dance Movement or Grand Union in the 60s and 70s. For these demands are now partly fulfilled, the need for networks supporting experimental work, the urge to experiment and go cross-disciplinary are no longer transgressive, the then pressing concern for collaboration, not to speak of the cooperation arising from the climate of political and social movements. The more collaboration is spoken of, the more it is lacking, symptomatic of crisis, says Myriam Van Imaele, critical of the fetishization of star-system matches and artists' mobility. "We shouldn't forget that collaboration

doesn't undermine the aura of the Artist, but it multiplies it," she comments (Van Imschoot, 17-18), and this applies to the type of collaboration in favour today: Meg Stuart and Gary Hill, Jen Ritsma and Jonathan Burrows, Jérôme Bel and Forced Entertainment/Tim Etchells. Not that these encounters should not be intriguing in themselves, but here I would like to point out that the phenomenon of temporary productive contact shifts emphasis on its programmation as a spectacular double-bill event. Authors will exchange their specialities in the frame of one or two projects so as to hopefully arrive at something third, new and unknown, beyond their respective disciplines. However, their intention to collaborate is not aimed at modifying types of authorship or producing a "third-hand" identity, to borrow Charles Green's term for conceptualising the collaboration characteristic of the 70s: the composite subjectivity of Gicquel/George, Marina/Jay, or the "bureaucratic" conceptual teamwork of the Art&Language group. The work resulting from those long-term collaborations drew its diverse impacts from a critique of "natural-born" self-expressive, individual artistic identity and, therefore, centred on constructing alternative modes or figures of authors. Within Context #1 is a similar strategy displayed in the performance Xavier Le Roy, commissioned and signed by Jérôme Bel, and realized by Xavier Le Roy. But we have to be careful not to reduce it to a cynical game dealing with appropriations only. This work does not only disclose the contractual basis of authorship, the conventional act whereby the artwork baptizes the author by delegation. It is more significant to note that Xavier Le Roy chooses to work with Bel's collaborators-performers, and takes his own point of departure from Bel's *The Last Performance*, thus further reinterpreting and perhaps even exhausting Bel's procedures of staging the "death of author." Instead of the speech-act tactic (I am Jérôme Bel, I am André Agges, I am Hamlet, I am Susanne Linke...), Le Roy takes the reversibility of the sign to display theatricality: to hide, to show. The performance takes place between a partition wherefrom a disguised performer comes on stage putting on different iconic mime-acts (Michael Jackson, Marilyn Monroe, Jesus Christ etc.). Xavier Le Roy by Jérôme Bel realized by Xavier Le Roy comes out of collaboration where there was no collaboration, as Bel reports: "My collaboration with Xavier Le Roy on my piece entitled Xavier Le Roy was on one hand total, because I did nothing and he did everything, and on the other hand none as we almost never spoke about the work, if not a little before the premiere." (Cf. adopted from Van Imschoot, 26) However, it is, indeed, a perfect case of collaboration, where the common is grounded on a shared discourse. Here we arrive at the point that to me seems most directly linked to the current states of issues like authorship, collectivity or collaboration, and community intersection in contemporary European practices. The dimensions of this arrangement should be carefully specified, though.

The states of authorship, "aboutness" and criticality in contemporary conceptualist methodologies in the face of collectivity

The distinct paradigm, which authorial positions and related questions overtly, critically, and with methodologies conceptual to different degrees and directions collects performances. *The Last Performance*, Xavier Le Roy, 20 minutes for the 20th century (Tino Seghal), *Powered by Emotion* (Marten Spöringberg), and perhaps we could add *Utopien und Autopen - ReConstruct Revisited* (Martin Nachbar) to this series. I don't want to name it "conceptualized," and spare the text analyzing the diversity of the conceptualist approach, or the disagreement about this denomination. There have been enough writings and discussions of that. I would like to pinpoint what is the common and the shared in the discourse - its criticality, and its political relevance and relation to the matters of collectivity and community. In these performances, as well as in other works of Bel, Le Roy, Seghal and Spöringberg, criticality involves different procedures of performing spectatorship and, in some cases mentioned here, undoing the dispositif of dance/theatre performance. Criticality rather than critique or criticism, here, means the importance of a non-affirmative focus on strategies and tactics in which the spectator is conformed with the displacement of dance as an aesthetic (modernist) object and forced to deal with his/her own disposition to receive the work.

With a praxis of performative criticality, Bel, Le Roy, Seghal and Spöringberg, have contributed to another understanding of authorship, not to be associated with the Barthesian or Foucauldian demise of authorship, even though Bel's *Last Performance* rehearses the thesis. I would propose, here, a type of authorship based on discursive INTERVENTION, by the effect of disturbing the spectacle of performance and writing the writing - écriture - of choreography. One thing is certain: they are doing it alone. I want to stress: this work can only be done by the author of the contact alone. At most, these authors share a community of discourse, out of which collaborations can spring occasionally, but there is no need to form collectives as such to help establish the sovereignty of these authorial interventions. Collectivism, therefore, is abandoned as it cannot support the most critical practices in dance today whereas it once used to be the engine of experiment and critique, like in the Judson Dance Movement and Grand Union collective. Is the competition with Judson out of place?

Not quite. When Xavier Le Roy proposed *EXT.E.N.S.I.O.N.S.* four years ago, he created an extraordinary working situation whereby the modes of production and perception would be experimented with inside a flexible collective

structure formed of dancers, performers, artists, theoreticians. In its beginning *EXT.E.N.S.I.O.N.S.* was set up as a workshop and later on it appeared in different forms: as a workshop presentation, as a mixed programme with works by the different participants, as a scenic quotation in the frame of the lecture-performance *Product of Circumstances*, and as an *EXT.E.N.S.I.O.N.S.* workshop as a piece (see Huisman, 2003). I remember reading a debate in which Nachbar criticized the idea of comparing E. with the Judson events on the grounds that Judson's political activity included choreographers administering a financially independent autonomous structure (see Xavier Le Roy, Martin Nachbar, Marten Spöringberg, "To deviate from the deviation itself...", 32). Personally, I don't think that the condition of financial independence is crucial, especially as I don't see any viable alternative to capital today. What I'm more intrigued by, however, concerning the comparison with Judson, is another one of today's impossibilities: the symptom of confining critical attitudes to the object "dance" or "theatre", the impossibility of work to be about anything but a self-referential self-validating "aboutness". That is why we prefer to speak of the poise of the dance/theatre medium to claiming that critiques of spectatorship or dispositif are poems with a wider relevance. The social being is revolving around itself and no longer around something else. Is the "aboutness" of critical practices today doomed to be utterly self-referential in respect to dance and theatre? How else could it be critical? Even for the Judson performances in the 60s which, every once in a while attempted to connect with political actualities symbolically with protests, public marches, benefit performances, and the Judson Flag Show, for instance, Yvonne Rainer denies any political relevance (see Burt, 9). The Judson performances were addressing a select audience who were always already coincident with the work both artistically and politically. To indicate a gesture to the outside, to the impossibility of conceptualism to engage with social and political realities directly, Robert Barry stuck a note on the door of the exhibition space in 1969, saying: "My exhibition at the ArtProject Galery in Amsterdam in December, 1969, will last two weeks. I asked them to look the door and nail my announcement to it, reading: 'For exhibition the gallery will be closed.' This gesture was reiterated in 2001 by the French group Bureau d'études, who chose to seal off the exhibition space of a converted industrial building in the port city of La Havre. Instead of Barry's sign, they presented the visitor with a book, *Juridic Park*, which proved to be a detailed set of maps to the "legal suburb" of the city. My reason for digressing into visual art practices in short here is to show that, curiously enough, there is a number of art collectives that arose in the 90s with a particular mission and model of collective art production.

Collectives such as the aforementioned Bureau d'études, the Milan-based agency for territorial investigation *multicoply*, the New York Rags Media Collective, to name the most famous ones, have in common a heterogeneous set-up of

artists, theoreticians, media and science experts, architects et al, who gather for projects that can only be realised collectively. Their work departs from the conceptualist shift from object-production to context-intervention, but the use of the theoretical framework similar to contemporary dance conceptualism does not have an aesthetic but rather a political purpose. The creation of borders, power networks, the public and the private in the society of spectacle, leads out of circular conceptual self-reflection in art laboratory isolation into an engagement with "the outside", an intervention into the actual social and political realities, making visible what is invisible in media spectacle. It has thus produced a new model of artwork as documentation, using methodology of research and analysis and presentation in case study, new media, cartographic diagrams, such as this one: *Communists* by Bureau d'études where we can get an exhaustive insight into the types of resistant communities and collectivities practiced in art and society today. What could be concluded out of this story is that visual arts practices two decades after conceptual art have reinvented the critical use of visual medium beyond art autonomy. Unlike the art exhibition, the dispositif of theatre/dance performance and production with its bias on charismatic authority for leading and branding a collective process, and with its insistence on entertainment, is not disposed for the kind of anonymous impersonal collective commitment, both as a frame of working-together and as a critical and political necessity.

Self-determination and the question of art labour

With an apocalyptic tone, we might as well complete the range of social effects around about collectivity in performance. Collectivism is dead, it never had a chance in performance arts either as a social phenomenon or as a political project, not after its breakdown in the late 60s. The truth is: it seems as if subsidized autonomy is necessary to make experimental and critical attempts in the field of performance. And then we are speaking of authors-individuals, not collectives, who are capable of obtaining and guaranteeing quality for money. In 1999, Bel, Le Roy, Hratin, Christophe Waeber, among other distinguished choreographers and theatremakers, signed a manifesto for a European Performance Policy:

- We are European
- We are citizens
- We are workers
- We are artists
- We are performers
- We are independent
- ...

We want the European Community to:

- resource artists as much as art,

- invest in the ongoing needs and long-term growth of independent performers,
- actively support artists in research, development and in the ongoing process of their practices, in equal measure to the generation and placement of new works,
- ...
- facilitate strategies for cross-disciplinary dialogues, collaborations and funding initiatives,
- support new strategies for increasing audience awareness and appreciation,
- demonstrate a genuine commitment to innovation, risk and hybridity,
- actively develop, recognize and support a more important number of active, flexible and inventive artistic structures and infrastructures,
- ...

In as much as I would subscribe to the same demands, as a maker, I wonder if the European Community would or should respond to them. It strikes me that a manifesto, as a genre of expressing collective will, appears to mobilize a community when it comes to struggling for financial support. But if we are disappointed by the fact that the only common instance to mobilize a community is money, even when it is meant for exploring "hitherto unknown possibilities", then we had better know we are falling back on the expectations from community which communism and socialism are responsible for. It is the old modernist hope of rupture and innovation from which there is no turning back, hope for a re-creation of the world, even when it only applies to the artwork.

With the motto: "let the world back in", "assume relations to social and political realities", we cannot plead for a recourse to collectivism, because the same motto did not work for past collectives, such as Living Theatre or Grand Union, either so why should it work now when there is no ideology to stimulate it? If we rethink new terms of collectivity, should we not consider its politics without ideological consolidation but politics thoroughly critical of the economic frame of working, production and presentation?

What could be considered as potentially transformative and politically relevant in the present-day critical resistance in dance/choreography is the power of SELF-DETERMINATION. At this moment, it is determined to articulate: "This is choreography." It is, in other words, self-determined by way of a speech act, assuming the role of analytical or critical self-interpretation. So far, it manages open, flexible and contingent definitions of dance and critique of how we are trained to perceive it. But the dependency of its critique on internal, medium-specific matters of dance, because operating in the institutional context of theatre makes its critique bound to theatre dispositif, could be dispersed with, if self-determination would also apply to the frame of working. What if

there was a situation where makers would not act as authors in an institutionalized collaboration? And a frame of collaboration whose result would not need to comply with art-market requirements? A framework which would allow but not force production of contacts, not in terms of searching for new phenomena like contact-improvisation, but an opportunity for singular connections, frictions, mutations between independent actors, experimentation which demands readiness to disown one's intentions or mistakes, because one is not primarily concerned with establishing one's own authorship. This may sound like I am advocating an interest to form a collective, but no, only a proposal to redefine it. The definition of collectivity I am getting at dispenses with the conditions which, we think, make collectivity as a political force impossible, the conditions I discussed here, namely:

- the totalitarian closure of collectivism in the 60s
- the type of authorship constituted in critical intervention in dispositif today
and
- cultural policies regulated by liberal economics.

A community beyond these conditions, or in spite of them, could start from four points, which I'll presently propose and use to conclude this text:

There is a number. A growing number of dance practitioners engaged in experiments and new concepts of dance and choreography. There are usually always a number of participants gathering around a project. What is the importance of the number? Increasing the number of people involved in interaction, even if only from two to three qualitatively alters the situation. What are the

qualities of interaction that could result from working outside established authorial and institutional regimes?

There is no pre-given sense, essence, identity or meaning to collect or mobilize for with ideological confidence. Far enough, "Decisive here is the idea of an inessential commonality, a solidarity that in no way concerns an essence." (Agamben 1993, 17-18) Nancy says: "We do not 'have' meaning anymore, because we ourselves are meaning..." (Nancy 2000, 1) "We" could only stand for the circulation of possibilities, resistances and experiences of limits when differences between one another are affirmed and constitutive for collaboration.

Therefore, for "us" or to be able to say "we", there is only something like taking-place left. The "taking-place", in other words, signifies a contact of singularities in the attribute of extension. The law of touching in this contact is not fusion, but separation. It is the heterogeneity of surfaces that touch each other. Heterogeneity that stimulates further heterogeneity, and not homogenization under the responsibility of one or the attraction to one author. But the virtual taking-place needs a material projection, a space which would allow production and experimentation without the theatra performance dispositif hovering above it.

We will say: Who is this "we"? How can I say "us" for those of you who are reading this? How can I say "us" for me? I ventured to write in the first person plural, first of all - naturally - since I departed from the story of the project Collect-It, and slowly from then on, "we" migrated and came to be affiliated with a few contemporary choreographers (Bal, Le Roy, Sehgal, Spiegelberg...) At this moment of the reading, my "we" is a bit

violent, or, manipulative. It wants to say:

Ego sum = Ego cum. (Nancy, 2000, 31)

The fourth term: To rethink collaboration in terms of undesired contacts; that "we" is not union, but taking responsibility for relations "with" in working with one another, with no compromise of tolerance, but sustaining the differential in contact. "We" as "with" wants to push for a bit of violence. It is not Hobbesian warfare of competing interests, but the desire in persisting in a process whereby inadmissible and not desirable and manageable differences are productive for new configurations of working, a process whereby no overarching conception should provide a prior self-regulation.

Considering these four statements, it is clear that the critical practice of performance should determine its politics in stepping out of established roles and ways of producing and presenting work. Perhaps, redefining the "working-with" frame, taking this condition rather than the autonomous self-validating concepts by authors, has the power of becoming a starting point for experimental collaboration. One thinks that such a collectivity would be better called collection, if it is defined by a "number of working-with-one-another ones without an essence." The question that perplexes me is how a collection of authors-performers without one author initiator comes together.

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Collect-If

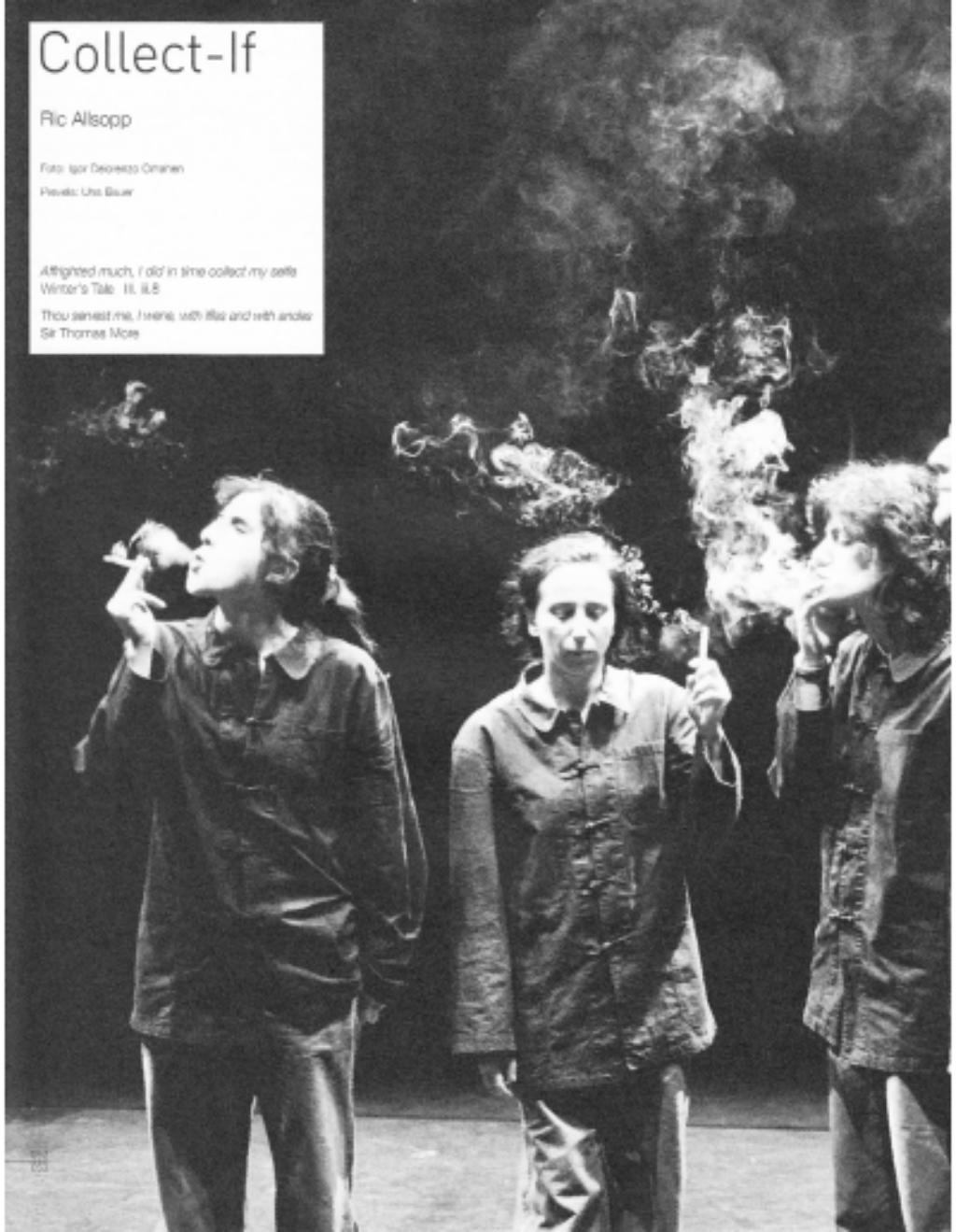
Ric Allsopp

Foto: Igor Belovozzo Ormanen

Previo: Uta Bauer

Attighted much, I did in time collect my selfe
Winter's Tale III. ii.8

Thou senest me, friend, with illus and with andes
Sir Thomas More





Ovaj tekst o projektu *Collect-It!* je producirala Maska i istoimeni predstavni izdvojeni u Cankarjevom domu u Ljubljani u svibanju 2004. godine i je i potaknut, kako izjavljaju, izmjedstvom i slučajnostima sudjelovanja u projektu (kao gledatelj, kao čitatelj), kao pisac, tako i odsutnošću onoga što se može smatrati kohezivnim ili usmjerjenim mijenjanjem pauza u izvedbi. Pokušavaju dovesti u red brojne reakcije na projekt - i u isto vrijeme opisati se tom pristupu uvođenju zbog amotiviranje samog projekta *Collect-It!* (koji se, čini mi, u isto vrijeme opire konceptu i prihvataje je). Projekt se sastoji od nekoliko međusobno povezanih elemenata: generativnog i kompozicijskog procesa koji se bavi temom kolektiviteta u shvaranju izvedbenog djela uključujući grupu od trinaestak pozdravljajućih djece, a povezanih s velikim produkcijem i partnerskim međunarodnim (Trouville, Antwerp, Vitoria, Ghent, Zee, Brussels; FAK, Prague; MedianaArt; ITP, Poljoprilog); seriju izvedbi; i dokumentaciju u obliku knjige koja ted „izbijači“ proces *Collect-It!* u tečkim registrima koje predstavlja, vezana dispozitivom koheziteta, zapisno brišu.¹

To su, u manjoj ili većoj mjeri, uveći nastajajuće vede suvremenih predstava - proces, izvedbe, dokumentacija - iako je u ovom slučaju jedno od centralnih planjanih koji postavlja projekt (barem za ovog pisca) ono gdje "djelo" počinje i završava, i kako se ono odnosi prema autorstvu i stvaranju kolektivne prakse.

Gledam *Arat pravac* na vlasti od deset stišuća metara prema zakrivljenom horizontu goje se sruši, slij obala / plavo nebo. Vidim debelu crnu crtu prekrivenu uputom koja se ponavlja **NIE HODAJI IZVAN OVOG PODRUČJA!**, napisanu malim crnim velikoznim na vodacima i pratićem rubovima arila. Zatim, ukoj korakom preko te grnčice i pedom u nepregledni mir ravnice obala koja se protiče sjeverom: Europoti dokle pogled obode, istupaju kulturnim i jezičnim bežerama, povremeno mrišćivima obala koji erupciju s gornje površine Američka obala zlijedici vremenske sustave u podnožju.

Da sam se jednostavno mogao pojaviti na predstavi, da sam mogao konceptualno odkriti taj aspekt projekta od ostakla njegovih konstitutivnih djelova - kao što je, bez sumnje, moglo mnogo ljudi koji su se pojavili u Cankarjevom domu te traume i traume sjećanjačke noći, neuzemljenoj pitanju o odstupajuću, recopolijsku i zahvatljavajuću suvremenim predstavama - možda bih tada mogao raspisati izvješn prikaz konvencijskog esteta provođenjem u toploj i ugodnoj temi koheziteta. Mož da pristup bih kroz okupljanje nekog procesa projekta kojeg je predstava, samo jedan zaplet, jedan od brojnih javnih izlaza kolektivnog napora da se tematska "statusna" kolektiviteta današnje funkcije političkih, socijalnih i umjetničkih svijetova², i ponovo sklapanjem novih elemenata projekta kojima sam preveo primjer. To uključuje inicijalni poziv (svibanj 2003) da napođim svoje razmišljanja o konceptu projekta; knjigu (studeni 2003); *Collect-It!*

by *Collect-It!*, ispisu kojih održavaju, pratištu i dokumentiraju proces generiranja izvedbenog objekta projekta; izvedbeni događaj u Cankarjevom domu (svibanj 2004) koji pruža priliku za razmišljanje o konvergenciji kohezivnog prostora, dekontekstualizaciji i brišanjima koja izvodi "umjetničku" umjetnost; i ulogu publike kao sudionika u *Collect-It!*.

Poziv

Kao odgovor na inicijalni poziv u kolovozu 2003. napisao sam sljedeće:

Vaše sam pitanja i teček razmotrio nekoliko puta i preuzeo je sam prilično smetni i izburjen nekima od njih. Možda sam napravo krenuo pogrešnim redom.

Redj je bio odgovor na vaše pitanja drugačijim redom:

2. Smatrate li kolektivitet problematikom koja uopće nema umjetničku pažnju?

Sam pojam - kolektivitet - ima vrlo ideotski i možda demodirani ton u engleskom jeziku. Jasno je da kolektivitet kao modus operandi može biti problematiziran - kao koncept/praksa ono nije ni neponaj jednostavan - a s obzirom na to koliko je umjetničko djelovanje (pogotovo kohezivni/pres) u osnovi prstolj povezano s ugovornim generiranjem i recepcijom i - onda je kolektivitet netočno čemu se mora posvetiti pažnja. Pretpostavljam da bih bio daleko snimljiv a temnom "kohezivnim" koji vila sugerira (barem meni) nešto značajnog rada koji se gradi na pregraničenju razlika, nego da naznači nemačku vlast i manje strog okvir jednakoće ili jednakočvrstoće. Ta me riječ "jednakočvrstoću" takođe zanima - referent na "estetiku jednakočvrstoće" koju je Knaus-Ove Amtben razvila u vezi s radom BAK-truppen gdje su svi elementi/izvor koji konstituiraju njeno smatranu jednakočvrstoću. Pristup je tada "kolektivitet" u nekom smislu, ali radi se o kolektivnosti koja je uvek već promjerljiva, fluktuira i kontingentna.

Prijedlog (ili bolje rečeno "već realiziran i izvršen dan") jeo je apstraktan - čini se da poprima svoj "oblik" ili polazistički diskurzivno/konceptualne pozicije pre nego je u sva konkretnostima i kolaborativnim praksi. Nisam siguran je li to "umjetnička pažnja" ili "diskurzivna/kritička" pažnja i volio bi da postoji neka slična između tim dveju stvari. Je li *Collect-It!* modus operandi iz kojeg će se "izvedbeni objekti" pojaviti? - gdje se "izvedbeni objekti" kreće u svu stvaru, u pretpostavljeni je sredstava koja je generiraju? - je li *Collect-It!* pôčete-a-théâse u kojem "izvedbeni objekti" artikulira (u momentu svogog doseganja) vlastita sredstva generiranja i potiskava predložiti odgovore na vlastita pitanja? U tom mi smislu pročitati/proizvoditi predstavlja problem. Koncept *Collect-It!* koj je opisan čini se da je obje - ali nije mi sasvim jasno kako je kolektivitet upotrijebljen u vazi s bilo kojim od njih.

1. Sto prvom prijedlogu, po vlasti, nedostaje i što se još treba razradio kako bi se pisanju kolektiviteta pristupilo na razgovaranjem, relevantnim i interesantnim način?

¹ Vidi predgovor Ovečić, Boana (ur.) (2003): *Collect-It!* by *Collect-It!*. Ljubljana: Maska/Publikacija

² Od podnega poziva da razgovarim o konceptu projekta (svibanj 2003).

Razvijenim sam prema ideji da umjetničko djelo 'priступa pitanju' i pitem se postoj i (ili može li postojati) kad nužna (ili točku) vizualne umjetničkoj djeli i određene skupine pitanja. Umjetničko djelo zasigurno predlaže pitanja, stvara otvore, omogućuje nam da ponovo promislimo vise. Smatram da je vaše temeljno pitanje - na koje načine može personalizirano/individualizirano (ono što možemo zvati 'autonomi') postmodernog likovnog nad vežu u pojmu kolectivnog/kolektivnog: na koje načine može umjetničko djelo biti participativno (i zato kolectivno) u razdoblju pojedinačnog? - vrlo plodna pitanja točka.

Čini mi se da ovdje nedostaje strategija koja bi zavrhala kontekst - kontekst procesa, kontekstelj 'prozivoda' kao 'onog što se pokazuje u javnosti' - konsakrata imponirajućim izrazom 'metodologija i procedura'. U tom postupnjem, implicitnom isloživanju i zato potencijalnom 'uzemljenju' razliku 'autonomi' i 'otkriva izvedbe' skup je vrlo plodnih polaznih točki: moga primjeka o 'kontekstu' u vezi je s tim koliko su zbijški/pragmatički konteksti izvedbe zahvaćeni? kakvi izbori mogu biti napravljeni (i ovi fazi) u vezi s izvedbenim objektom - onim događajem koje konstutira sam događaj? Mislim ovdje na 'strukture događaja' - mogućnosti 'ne-izvedbe' ili 'autonomi' oputno predlog publiku / drugom? Koliko je čakao zamjena publike uveljena kao djelatna u procesu / nastavku radu? (Problem je ovdje u tome, i toga te nesumnjivo svesni, da se ovi pitanjima već konstruiram koga autora)

Još sam uvek pomalo zburjen onim što izgleda kao kontradikcija (ili je barem u raziskujući između individualne odgovornosti, kolektivnog 'autonomi' i 'tradicionalne dimenzije autonome' - ali preostavljajući da se upravo o tome i radi.

3. Sto biste sačjevali izvedbama, na što da se fokusiraju u njihovom radu na Collect-It-u?

Svejedovo bilo da se riječ 'fokus' izbije. Čini mi se da postoji neki potencijalno vrlo plodni pristup djelu u vezi s problematiziranjem pojmove uokvirivanja i vizualnosti (o temu govorite u 'metodologijama i procedurama'). Možda bje sive te skopčice/specialne teme - koncentracija, fokus itd. - trebaju biti zamjene performativnog pogleda da uostvrijimo još jedan skopčić pojem?

Knjiga/Tekst

Dok knjiga Collect-It od Collect-It-a svjedoči o onom što predstavlja 'zapravo bris', ona također obeguje dočitovalno i diskursivno mjesto za prevođenje ili transformaciju elementara predstave i procesa projekta u drugom mediju. Knjiga, sama po sebi autonoma objekt, sastoji se odne i protoscenarija koji djelomično odvlačuju i određuju predstavu, koju oblikuju konstrutri ideja i značenja za nju izvedbi (Ghent, Ljubljana, Prag) koji projektu daju vlastnost. Ako se suvremene predstave pomiču iz tradicionalnih ili konvencionalnih mjesto i onose na nisan siguran da Collect-It projektu to uspijevi, ako uostavljaju privremena mesta razmijene i

interakcije, ne samo kao izvori informacija, već kao mesta formacija i transformacija - ona ona to čine proumala načina da primijene događaju forme, da izlože i izpituju neće mjesto u svetu, mjesto umjetnosti i izvedbe i estetska strategija ili društvene akcije. Ova primjena mesta razmijene prepozna 'ekologiju' procesa bez zatvaranja s kojima je konvencionalna umjetnost često povezana.

Mješavina Marcella Duchampova da 'umjetnost ne smije biti temeljena na arbitram, formalističkom, ukusom razmještaju starijih formi' bilo je moglo da se svjet pripresti na drugačiji način nego što je 'slikanje slike' kao što je primjeto kipar Robert Morris (Morris, 1983:65). Suvišnina praksa svih vrsta izložbe u prstozoru i strategijama koje se ona 'slikaju slike' ili nečemu sličnom, baveci se radi drugim dinamikama i literacijama koje uključuju njenu 'ekologiju': mjesto u njima međuzavisnosti i kontekstima koja kulturnim prakšama. U svjetu skločnog mješanja - koja je, nejednostavno rečeno, prepoznavanje konsekutivnih međuzavisnosti - izvedbe ne može više biti mješana odvojeno od okolina - socijalnih, kulturnih, fizičkih - unutar kojih se događa. Ne može više postojati prazan prostor - bilo da je riječ o crnoj kući ili bijeloj kući na praznoj strani - nekakoči prometan kao neutralan, neosporivi, prazan ili a-kulturni konstrukt.

Ako su takvi potoci doprinijeli kontinuiranoj destabilizaciji konvencionalnih projekta na katalizi i hijerarhijama struktuра negova stvaranja i citovani prostor izvedbe koji može sadržavati ili 'pružiti' izložbe plinuće, preka i diskursa, gde su veze između teksta i izvedbe jednako tako utemeljene na neodređenosti, slučaju, razdici i specifnostima iskrcava kao i na dijalogu, priči i igri predpostojećeg teksta; onda će se također pretpostaviti i stavovi prema stvaranju teksta, prenosioci teksta u djelu i talasima tekućine prenosičnosti u budjenju izvedbenog događaja potoci značajno mješaju. Nije samo forma (ili nedostatak) forme teksta ono što oključava konvencionalne odnose između pisanja i izvedbe, nego učestalo pomoćno štampanje prstozatki koji leže u osnovi pojmove onoga što čini tekst, onoga što su njegov materijalni postupci. Itd je pisanje i goje i kako se odvija. Tekasov (uključujući ovaj) koji se sačinjava knjigom Collect-It ili Collect-It pozicionira se djelomično kao proizvod dana izbrišnja (jubilarni izvedbe, kao što usred knjige, Božica Čećić, uključuje, a djelomično kao postava transformirajućih i transformativnih tekstova koji generiraju i strukturiraju i knjigu i izvedbenu objekte).

A u lagano opresljivoj temi teksta slijedi pitači: gdje stvari počinju, gdje završavaju, kako izvedba - ako čin, Ako događaj, Ako konstrukt, Ako objekt - upiše samu sebe, čin se vidjelom u kulturi, protičući Ako kakva kompleksna molekula kroz poluku tjeles, kroz kognitivne i emocijne i puteve animalne želje, ne mogu više razgovoriti dogred od njegove kontekstike; od njegove prototnosti u drugi medij, od svakokognog, da se neće kognitivno biti dovela temu, od knjige koju nosim se sobom, a koja sadrži nekakove koji maline drugi dio

kolektivnog procesa, koji su povezani s drugim tektovima i izvedbama, od događaja u drugim kontekstima i mjestima koji će oponjati život ovog projekta - prom okupljanju, čitanju, distribuciju individualnih života, kritice, srova, energije - i pitem se na koje načine mi (išao gledajući, ako voljim ili ne) svjedoči sudjelujemo u kolektivnosti koju sugerira kazaljni prostor koju problemi čine.

Izvedba

Izvedba podnije čitanjem 'opravitnjeg pisma' - bilježi samoubojice (koje odgovara na inicijalno pitanje projekta što čini nemoguć čin na pozornici) - koja postavlja tensiju između individualnih i kolektivnih apsodata koja formiraju strukturu izvedbe. Pritisava pitanje koje podnosi cijelu putujuću projekciju: 'Stožim li zato ovdje sam samoz?' Pitan je se li pozornica ili umjetničko djelo zapravo imalo potičač nemogućeg i nevjerojatnog, položaj gole kolektivno priznje koje nadraža svakodnevinu mada biti očigledno, potiskati koji nikada nije Bataš ili vezan za konvencionalni prostor izvedbe ili umjetnosti. A to također može biti otvoreno kao konstantna i ambivalentna dinamika izvedbe: da je njena težnja generiranju formi kolektivnog autorskoga konstantno potiskovanjem izbornim prostora izvedbe, asporbitirana hegemonijom konvencionalne kazališne prostora, a poputno vezom između publike i izvedbe. Ambivalentna pitanja uz konstantnu napetost između pojedinka i kolektiva, iako fokus predstave ostaje konvencionalan. U knjizi Collect-It Envi Hrvati piše u svom pismu 'Avant Medama' o tekstu za izvedbenu strategiju kolektivnog samoubojstva, preporučan na pozornici kao sila kolektivista, onog što on zove 'absolutnost' ('objekt umjetničkog rada').

Ono što delim neć, to nije kolektivno samoubojstvo nego reprezentacija, nego je to o tome i da 'objekt umjetničkog rada' ('absolutnost') upravo je ono što je napomjeljivo u suvremenim umjetnostima. Procedure i relacije nečistih prema nečistim u umjetničkom kontekstu proizvode poteke u percepciji gledača... I spet, taj 'objekt umjetničkog rada' je klijenti. Hrvati i Čećić, 2003: 128-27)

Čini se da je ova linja mješanja u arcu Collect-It projekta i u svrhu negove problematike: nečista izmada samog djela i njegovog stvaranja, nečistece i neprečitljivosti.

Renji je predstavio pitanje i potom rektor kolektiva Black Mountain Charles Olson primjeto da u kontekstu postmodernog, unijetost nije više 'o', nema više unijetnosti, da 'detektivnu' kvalitetu, 'ved je jednaka (...) realnom samom' koje participira u aktivnim intelektualnim stanjima metafore i izvedbe:

da nam se stvar, bilo koja stvar, nameće vadrnjom čišćenjem, svog samog postavljanjem, bez referenča na bilo koju drugu stvar; ukratko, samim svojim karakterom kojim nema posebnosti... I pitanje načinu načinu. To je ono s čime se suočavamo, ne 'čista' izveri, bilo koja nijesam, (...

* Za dudu anketu interpretacije, "ne-
prošlosti" i njihovi utjecaji na kon-
strukciju zatvorenih vrednosti vidi
nastavak Mirei Ascoli (1995) Non-
Places: Introduction to an Anthropology
of Space-ness, u: *Non-Places: An Anthropology
of Space-ness*, prev. John
Howe, London: Verso ili čelo Zemlje
Hrvatske, nov. izdanje, Institut za
Socijalni svjetlosti u Amsterdamu.

Analizete ili kvalitete, već stvar same i njena
relevantnost za nas koji smo njeno okružio (...) —
(Olson, 1985) 1960:55

Dok je Olson postmoderni pogled bio dio
promjene kulture klime koja je informala
kolektivizam, npr. Living Theatre-a — čija je
performans iz 1968. Pjatnjev Novi preuzeo istu
dinamiku kroz i sila kolektivnog samouzročja, —
analiza i pozicioniranje kulturne akcije i
mogućnosti neposrednog prenosa i prisutnosti
u izvedbi postali su problematikom suvremenih
izvedbi. Kao što Emir Hrvalin kaže, "otjek
umjetničkog radu" ("aboumess") je ono
naučavajuće u suvremenim umjetnostima,
dokstruktuši istinu i lutanju između realnog i
njegovih reprezentacija, gubitak samoprocjene i
konzervacije, i pitanja pozicioniranja i položaja koje
to izmokne.

Težište i ambivalentne projekcije prepoznate su
točno ovdje, pogotovo u vezi s izvedbenim
objektom i njegovim položajem unutar
konvencionalnog kapitalističkog prostora: da
reprezentacija kolektiviza, kolektivnog radnog
procesa *Collectif*-a projekta, nije
uverećenje/određujuće kolektivnosti, nego ostaje 'o' -
aproposiranje Duchampovim rečima:
"Aproklamirana nekonstitucija mješavine dužine" (vdi
Rotenberg, 1995: 173).

Je li umjetnost 'o', ili ona nije nikad više od
trenutka - kolektivno i individualno doživljenoj -
iluminaciji, nejednake vježbi "polja su od" (ko je to
je reček Olson). Trenutak (ponovljen) i ne samo za
pojedincu jasnoće, fascinacije: Rilkeovim rječima,
stravi.

Spretnjicu i teoretičarku Kären Hemminki opisala
je kolektivni poseg kazališta u Kasinoš antoli
slijedećim riječima:

Ocupirana i djelepri u filmu, (čubljika) svakodne
postupanjem sjedanjem. Slediće pod
poljumesecom, koji se sputa u brod kroz
djelomično izložen grad, čini se da se populacija
objekt u kolektivno pojavljuje da bi utjelovila
svu vlastnu povijest, svoje naseljeno, svoje
potpuno nadjeće u jednom zemljepisnom, zemljom
simbolu. (...) Kapitaliste nije bilo definirano drugim
pozornicem (ili glumionicim). — Među je bilo umjetnost
čije je zračenje odušao o percipaciji publike /
sposobnosti sjedanja. Primjenjeno prvo na prostor
kojem su okupirati gradiste, svestrano je kazalište
trebalo implicirati određenu vrstu publike: njegovi
gledatelji moraju naučiti vojeti i dvjeti po onom
stvu voda (Hemminki, 1979: 3).

Za Kären Hemminki kao i za Charlesa Olsona "polje
su od" - kolektivno svjedočenje i oblikovanje
ekstremu - trenutak (klikan) ili stručni promjene
kao na primjer (već gotovo 100 godina starih)
Duchampovih "Three Standard Stoppages" (1913-
14):

Taj je eksperiment napravljen 1913. da bi se
izpoljele i odsvjetele forme dobivene sluzbenim, majmim
stlužnjem. U isto vrijeme, jedinica dužne jedan se
navi mesta, pretvorila u Zanivljen, a da njeg
izgubio svoj identitet mesta, dok je istovremeno
bezao patefatičku sumnju na koncept ravne linje

koj najkraćeg puta od jedne točke do druge.
(Duchamp, 1984/1973: 273)

Metaforička je analogija ovdje trenutak pomaknuti
percepcije koji se javlja kad ne "privadi našu
pažnju na svoju partikularnost", na svoju
"aboumess", na primjer u trenutku kad rad
nedjeljuje svoja reference - svježe veze s
"aboumess", svoju intenzitetnost, svoja
deškriptivna čitljiva - kao na primjer u djelu
Rebecca Murgi *Half Leg solo* (koji počinje realno
restruktuirati preodzbe i percepciju publike).

Prostor

Gladiam u rubu kazališta u Krudace ruke možimo da
snijeg, dehulice padajući kruži prema zatvorenima
ženama, dječjim i mladuncima koji kruži ispred jednih
divnih fasadi alpeških kućica u živalskom stilu,
npr. iček planine i alpeški pastirje. Stalnim
muziku, senzorno čišćenje svakodnevice,
konstrukciju "time-out"-a, zone slabodnog vremena
s ogledom ne rubu prstene. Vodim kolektivnu
aktivnost koju obilježju vještina, tehniku i stručnost
i njen odgovarajući kulturni nedostatak, jer
uspješni Tonill i Dejav u ovo je jedno *Dejav* polu-
teatrica mikro-kazališta, kolektivna aktivnost
konstruirana s high tech osvjetljenjem, elementima
za filtriranje, segmentiranim autentičnim, ekonomskim
kontrolom, uspravljanjem / obziranju i 90-minutnim
vremenskim okvatom. Kazališta je hadna površina
na kojoj su tragovi straha i utjeha upisani / obnovljeni.

Konvencionalni prostor predstava - "površina receptora" - površina ili to na kojem procesi
repräsentacija mogu biti aktivirani bez obzira radi li
se o pretnji, strujnoj ili konvencionalno neutralnom
ili "paznjeni prostoru" kazališta problematiziran je u
knjizi Paula Cettina iz 1998. o kolonijalizmu, *The
Lie of the Land*. Cettin nastavlja na primjeru
Paula Valéria u knjizi *Poetica i abstractno
mišljenje* da "stvarne duge čovjek je počeo nije
ono bočni koji se probija tekući zemlju čije
topografsko stržavanje i geološki prospect radi li,
interpretirajući to u svjetlu kolonijalizma, tvrdi da
"čovjek koji pleše može uživati u očiglednom stanju
duha, asocirajući u vlastitim pokretima, (...) - zbog
prethodnih sklonosti istraživača i nadgledača". Te
prethodne sklonosti stvaraju ujene je posuš
plošnog tla koje započeda plesac - u proširenom
sensu, plesnik, govornik i glumac. Metalofonko tlo
koje zapadna umjetnost preostavlja - plošno,
linearno, čvasto - pretpostavlja mobilno,
asemirično, varijabilno-otporno tlo "selka zemlja".
(...) On tvrdi da se konvencionalna pravila
repräsentacija "pojavljuju diplomično zato jer jo
okoški koji je mogao odrediti i uverjavati
poeske forme, neutralizuju činom uključivanja,
izolovanjem konceptualnim i ambičuškim (...) .
Do određene mjeri, zanemarjujući zapadni početni
objekti nastaju iz osjećaja da se okupira pozornica
prije nego što koje znači." Podvojenost *Collectif*-a
koji precesteći je kao projekta koji se bell zaviti
temama i implicirajući kolektivnost i autorstva u
sustavljenoj izvedbi ločinom je u njegovoj
sposobnosti da započesne i bude neprekidni
konvencionalni pozornici, njegovoj nemogućnosti
da okupira "tlo koja znači" - integraciju

kontekstualnih i sudioničkih pokreta koji bi slomili konvencionalne granice između izvođača i publike, između prostornog pozorništa i sudioničkog okružja.

U užvodnom djelu svoje nove knjige *The Art of Travel* Alan de Botton artikula raspoređeni između previdanja i proživljavanog iskustva: mješta kao određista koje dolazi sa izviđanjem da nehotice dovodimo sami sebe sa sobom: 'na otok' (je: Botton, 2005: 20).

Čini se da, za razliku od kontinuiranih, tajnih zadovoljstava koje previdaju, znači da, u mjestu moga bio krajak (i, /) očito sljadan fanomem: interval u kojem postoji potpuna premjjerljost za svjet oko nas, u kojem se postigne mjesi prošlosti i budućnosti zgradiju i aneksiraju se obuhvaće. Ali u tom stizu rješio kad zadržimo čluk od deset minuta. (2005: 20-22)

I konzija:

... na površku s mješta, možda prva stvar koja nestaje iz sjecanja jest koliko smo praktički proveli zadržavajući je na onome što je receno doč; to jest, koliko smo zoga proveli negde drugdje nego tamo gdje smo bili. Poetici dijator i u sjecanju i u previdenim kojima mješta: to je mješto samo kojemu je dozvoljeno da stoji. Viša, tog kolektivnog mješta kakva je potpognuta u predstavi, moment kolektivnoga samog.

Konstantno je potiskovan i problematiziran kontekstom predstave, djelomično nedovoljenzom vezom između izvezbe i njene publike i konvencionalnog prostora unutar kojih se sam izvezbeni događaj odvija. To je također cijelosrno postavljeno povijesnim tendencijama: 'intermedijalnog' umjetničkog dijela - mješte intermedijalnih produkcija/kiča - da se obrnu specifičnosti mješta i konteksta ili da se može prepostaviti da se konvencionalna neutralnost i konstantna anonimnost kazališnog prostora nekošta ne treba baviti problematikom mješta i smještaja u njegova formalna istraživanja prostora, s prihvaćanjem neutralnosti crne kutije i šibjele kocke koja 'nema sjecanja i gdje nem niko ne zna imena'. Projekcija teatrosa koja teče za vrijeme prve dijale izvezbe, 'autorizirana' tijekom procesa *Collect-It*, u kojoj pokazuje razdvajanje mikro-neravnih i teatralnih strategija, također otkaz De Bottonov opis aerodromskih informacijskih zaslonova:

Konstantan poziv zaslonu, od kojih neke prati nestrajivo puštanje kursora, sugerira s kojim lakoćom radi načinjeni svjetli zvodi mogu biti promjenjivani, ako prođemo niz hodnik i pogremo se na ulicu s kojim ćemo, za par sati, stići na neko mjesto kojeg se ne sjedamo i gdje nem niko ne zna imena. (je: Botton, 2003:39)

Analogija se ovdje povodi s izmještanjem kazališnog prostora (i ovdje i mješta na konvencionalni fizikalni prostor kazališta) kao javnog

prostora kolektivnog sanjenja, aspiracije i čestni koji je sada konstituiran na takvim suvremenim lokacijama priješa.

Publika

Predstava također uspostavlja diskurs između informirane publike: kako je publika konstituirana, što je ono za što se pretpostavlja da ona donosi u prostor predstave; koje značajne točke ili rezlike (ako ih ima) ona daje; i kako su oni ukliveni i transformirani iskrcanjem događaja - plotom ili tlocrtom koji zrači koji predstavlja Paul Cortet - i informacijama kultura između slijeda elemenata ('vezanih dispozitivom kazališta') koji konstituiraju ili sastavljaju izvezbeni događaj i individualnih izvezaca i njihovih priloga koji doprinose sjedajući kolektivnog iskustva (gdje publika nije samo odabranika koji pasivni prezentaciji koji gleda i povremeno se čuje), i, u zadržanom širem kontekstu - potpotečajima teške ideje.

Informacije su stalno održavanje potencijala (vidi War, 1998:120) koji možda trazi da divi i granice, uključenost i sudjelovanje publike i konteksta budu također dio cijela i preprečujući kao takvi. Publika je smještajna negoje između same izvezbe - određivanja jezika i izvezbenog ponašanja u relativno stabilnom i previdivom okružujušu (konvencionalnoj neutralnosti kazališnog prostora) - i diskursa procesa u kojem publika može samo dečomorno sudjelovati - rastrog procesi i njegove dokumentacije 'u onim registrima koji izvezbu, vezanu dispozitivom kazališta, zapravo braju'.

Usprkos (ili prije, upravo stoga) problematiki toga gdje nad počinje i završava - proces, izvezba, dokumentacija - smaga projekta i njegovih izvezbi / njegove preostave koli u njeni sposobnosti da se smjesti između raznih nadnina vlastita pružnošću, kao dijelu kojeg ne može biti reducirano na bilo koji dio (i li baki svoga akteri). To je također i njene stablosti - jer je 'red' cijelo vrijeme vredan naštrog oblikova svake pojavnosti - nadnom procesu, knjizi, kazališnom prostoru, i tim da se u svakom od njih imedično neznanje u aspektu procesa ima kontraprodiktivno djelovanje - da nije u stanju realizirati svoju zapovijed da nadnije konvencionalne konstrukte, bili oni kazališta ili knjige, izvedba u Cankarjevom Domu pokazuje se unutar konvencionalnih i običajnih formi, ironična u svojoj vlastitoj nemogućnosti da stvoriti kolektivno iskustvo ili da stomi granice između publike, izvedbe i konteksta.

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Collect-If

Ric Allsopp

Photo: Igor Delorenzo Ormanan

Alighted much, I did in time collect my selfe
Winter's Tale II. ii.8

Thou servest me, I wote, with illis and with andes
Sir Thomas More

GRILLETTI DANCE
BY SISTER



This writing on the Masko Productions project Collect-It in its performance at Cankarjev Dom, Ljubljana (January 2004) is framed and prompted as much by travel and by the displacements and contingencies of participating in the project as audience, as reader, as writer. As it is framed by the absence of what might be considered a cohesive or directed view of writing about performance, I find myself trying to bring a number of responses to the project into some sort of order - and at the same time resisting that approach precisely because of the ambivalence of the Collect-It project itself which seems at once to both resist and embrace cohesion. The project consists of a number of inter-linked elements: a generative and compositional process which sets out to address the issue of collectivity in the making of the performance work involving a group of thirteen (or so) individuals drawn from a number of international dance and performance groups, and linked to a larger production and partner network (Toulouse, Antwerp; Vitoria, Ghent, Zürich, Brussels; FAT, Prague; MedenaArt; and ITP, Potsdam); a series of performances; and a document in the form of a book which seeks 'to lay out the process of Collect-It in those registers where the performance, bound in the deposit of theatre, erases in effect'.⁷

These are to a greater or lesser extent, the conditions for most contemporary performance - a process, a performance, a documentation - though in the case one of the central questions raised by this project (at least for this writer) is the question of where the 'work' begins and ends, and how it relates to authorship and to the making of a collective practice.

I look out of the window at ten thousand metres to the curving horizon where cloud layer and blue sky meet. I see a thick black line interrupted by a repeating instruction **DO NOT WALK OUTSIDE THIS AREA** in small black capitals on the leading and trailing edges of the wing. I imagine stepping over this boundary and falling into the vast calm island of cloud which stretches over northern Europe as far as the eye can see, drifting across cultural and language boundaries, occasional peaks of cloud erupting from the upper surface of the cloudscape tracing weather systems below.

Perhaps I could have simply turned up for the performance, if I could conceptually separate that aspect of the project from the rest of its constituent parts - as no doubt many people who turned up to Cankarjev Dom on a sombre and cold January night did, untroubled by questions of departure, reception and closure in contemporary performance - then I could perhaps write a straight forward account of a conventional hour or so spent in the warm and comfortable darkness of the theatre. My approach here is to collect together some of the processes of the project of which the performance was an aspect, one of a number of public outings of a collective effort to address the 'status of collectivity today' (as a function of political, social and art worlds⁸), and re-assemble some of the elements of the project that I have had access to. These include the initial invitation (May 2003) to reflect on the project's concept; the book

(November 2003) 'Collect-It by Collect-It', a collection of texts which provide scripts that echo, extend and document the process of generating the project's performance object; and the performance event in Cankarjev Dom (January 2004) which provides an opportunity to reflect on the conventions of theatre space, the de-contextualisation and erasures performed by 'international' art; and the role of the audience as participants in Collect-It.

Invitation

In response to the initial invitation, I wrote the following in August 2003:

I've approached your questions and text several times and confess to being rather baffled and confused by some of it. Maybe I've just grabbed the wrong end of the stick. I would rather take your questions in a different order:

2. Do you consider collectivity a problematic which asks for artistic attention at all?

The term itself - collectivity - has a very ideological (and perhaps outmoded) spin in English. Clearly collectivity as a *modus operandi* can be problematised - as a concept/ practice it is by no means straight forward - and in fact as much arts activity (esp. theatre/dance) is essentially a negotiated space (in its generation and reception) - then collectivity is something that has to be addressed and given attention. I suppose I would be far happier with the term 'collaborative' which suggests (to me at least) a means of working together that builds on the negotiation of differences, rather than seeming to impose a more or less strict framework of equality or equivalence. The word 'equivalence' too is of interest to me - the reference being to the 'aesthetics of equivalence' that Knut-Ove Amtzen developed in relation to BAK-bruunen's work where all the elements/ resources that constitute the 'work' are considered as equivalents. The approach then is 'collective' in some sense - but a collectivity that is always already mutable, fluid and contingent.

The proposal (or rather the 'already realised and executed act') is very abstract - seeming to take its 'shape' or starting point from a 'discursive/ conceptual position rather than from a set of contextualised collaborative practices. I am not sure whether this is 'artistic attention' or 'discursive/ critical' attention and I would want there to be some distinction between the two. Is Collect-It a *modus operandi* from which a 'performance object' will emerge? - where the 'performance object' moves beyond, is in excess of, the means that generate it? or is Collect-It a *piece-a-these* in which the 'performance object' articulates (in the moment of its event) its own means of generation and attempts to propose answers to its own questions? I have problems with process / product in this sense. The context (as described) of Collect-It seems to be both of these - but I'm not really clear how 'collectivity' is being used in relation to either.

3. What would you suggest this project lacks and needs to further elaborate so as to address the

⁷ See preface to *Collect-It* (eds.) (2003) *Collect-It by Collect-It*, Ljubljana: Masko Publications

⁸ From initial invitation to reflect on project concept May 2003

question of collectivity in an intelligible, relevant or interesting way?

I suppose I have reservations about art work 'addressing questions' and whether there is (or can be) ever a necessary (or point for point) connection between the art work and a specific set of questions. The art work certainly proposes questions, creates openings, enables us to rethink relationships. I think your underlying proposal - in what ways can the personalised/ individualised (what might be called the 'author' of the postmodern experience) find a relation to the notion of the collective/ collaborative; in what ways can the artwork be participatory (and therefore collective) in excess of the individual? - is a very generative starting point.

What seems to me to be lacking here is a strategy that accounts for context - the context of the 'processes', the contexts of the 'product' as 'that which is shown in a public domain' - the contexts implied by list of 'methodologies and procedures.' In this list, the implied interrogation (and therefore potential disturbance) of 'authorship' and 'performance frame' is a set of very fruitful starting points; my point about 'context' is also to do with how far are actual/ pragmatic contexts of performance being unpacked; what choices can be made (at this stage) about the performance object - the *what/when* that constitutes the event itself? I'm thinking here along the lines of 'invent structures' - the possibilities of 'no performance' or 'authorship' given over entirely to the audience/ other? How far is the imagined audience involved as agency in the process/ generation of the work? (Problem here as you will no doubt be aware, is that I'm already constructing myself an author through these questions)

I still am a bit confused by what seems to be contradictions (or at least mis-matches) between individual responsibility, collective 'authorship' and 'traditional dimension of authorship' - but I suppose that this is the work.

3. What would you advise performers to focus on in their working on Collect-It?

I would advise that the word 'focus' is distract it seems to me that there are some potentially very fruitful approaches to the work to be made in relation to problematising notions of framing and visuality (as you suggest in 'methodologies and procedures'). Perhaps all those scopic/ spatial terms - concentration, focus etc. - should be exchanged for a more peripheral vision (to use another scopic term)?

Book / Text

Whilst the book 'Collect-It' by Collect-It evidences what the performance 'keeps in effect', it also provides a literal and discursive site for the translation or transformation of elements of the performance and the project's processes in other media. The book, in itself an authoritative object, contains the scripts and proto-scripts that in part authorise and determine the performance, which form a continuity of ideas and meanings for the

series of performances (Ghent, Ljubljana, Prague) that give the project its viability. If contemporary performance moves out of traditional or conventional sites and relationships (and I'm not sure that the Collect-It project does), if it sets up temporary sites of exchange and interaction, not only as sources of information, but as sites of formation and transformation - then it does so by finding ways to alter habitual forms, to expose and question our place in the world, the place of art and performance as aesthetic strategy or as social action. These temporary sites of exchange recognise an 'ecology' of process without the closures often associated with conventional art.

Marcel Duchamp's view that 'art making has to be based on terms other than those of the arbitrary, formalistic, tasteless arrangement of static forms' was a plea to let the work in on terms other than image depiction' as the sculptor Robert Morris noted (Morris, 1992: 63). Contemporary practice increasingly seeks refuge in sites and strategies that resist 'image depiction' or its equivalents, concerning how to relate with other dynamics and interactions including its 'ecology': the sense of its interdependancies and contexts as a cultural practice. In the light of ecological thinking - which is at its simplest a recognition of contextual interdependency - performance can no longer be thought of as separate from the environmental - social, cultural, physical - within which it takes place. There can no longer be an 'empty space' - whether black box or white cube or blank page - uncritically viewed as a 'neutral, uncontexted, transparent, or a-cultural construct.'

If such moves have contributed to the continuing destabilisation of conventional views of theatre and the hierarchical structures of its generation, and opened a space of performance which can contain or 'shelter' a plurality of practices and discourses, where relationships between text and performance are predicated as much on indeterminacy, accident, difference and the specifics of location as on dialogue, narrative and the shadow of the pre-existing text; then approaches and attitudes to the generation of texts, the presence of the text in the work, and to the residues of textual presence in the wake of the performance event will also begin to alter significantly. It is not just the form (or lack of form) of the text which facilitates in conventional relations between writing and performance, but an increasing re-reading of the assumptions that underlie the notions of what constitutes a text, what its material treatments are, what writing is, and where and how it takes place. The texts (including my own) that make up the 'Collect-It' book position themselves partly as the product of an act of erasure the effect of performance, as the book's editor Bojana Crvenkovic indicates; and partly as a set of transforming and transformable scripts that generate and structure both the book and performance objects.

And in the slightly oppressive darkness of the theatre I sit wondering where things start, where things finish, how performance - as act, as event, as construct, as object - interrogates itself, makes itself visible in culture, running like some complex

molecule through the body politic, through collective and animal desire-paths; I can no longer separate the event from its context; from its extension into other media, from the everyday, from the walk that bears me there, from the book that / carry with me that contains texts that feed another part of the collected process, that link to other writings and performances, from the events in other contexts and places that will contribute to the life of this project - this gathering, breathing, distribution of individual lives, visions, dreams, energies - and / wonder in what ways we (as spectators, as willing or coerced witnesses) participate in the collectivity that the theatre space suggests, that the work proclaims.

Performance

The performance starts with the reading of a 'suicide letter' - a suicide note (responding to an initial project question of what constitutes impossible action on stage) - that sets up a tension between the individual and collective episodes that form the structure of the performance. It poses a question that underpins the whole trajectory of the project: 'Am I really standing here alone?'

I wonder if the stage or the artwork is in fact the very location of the impossible or improbable: a location where a collective recognition that exceeds the everyday might be experienced, a location that is never fixed or bounded to conventional performance or art space. And this too can be read as a constant and ambivalent dynamic of the performance: that its aspiration to generate forms of collective authorship are constantly compromised by the choice of performance space, absorbed by the hegemonic conventions of theatre space and in particular the relationship of audience and performer. The ambivalence coexists too in a constant tension between the individual and the collective, yet the focus of the performance remains conventional. In the Collect-It book Eimil Inhester writes in his letter 'Avant Medena' of a script for a performance strategy of collective suicide, witnessed on stage as an image of collectivity, of what he calls 'aboutness':

What I want to say: it is not collective suicide and it is not the representation of it, but it is about it and this aboutness is exactly what it is most interesting in contemporary arts. Procedures and relation of reality towards reality in the artistic context produces shifts in the perception of the spectator [...] Again, this aboutness is crucial. (Inhester in Ovejic, 2003: 126-27)

This line of thought would seem to be at the heart of the Collect-It project and at the heart of its problematic: the relation between the work itself and its generation, reception and representation.

In the early 1960s the poet (and then Rector of Black Mountain College) Charles Olson observed that in the context of the postmodern, art is no longer 'about', no longer has a 'describing' 'descriptive' quality, but is 'equal [...] to the real itself' participating in the active intellectual status of metaphor and performance:

⁴ See André Lepesch's article 'Historical Dual and the Ground of Violence' in *Performance Research* Vol.6.2 (Tedesques June 2001). I am indebted to David Williams for drawing my attention to Paul Carter's work.

that is thing, any thing, impinges on us by a more important fact, its self-existence, without reference to any other thing; in short, the very character of it which calls our attention to [...] its particularity. This is what we are confronted by; not the thing's 'class', any hierarchy, of quality or quantity, but the thing itself, and its relevance to ourselves who are the experience of it [...] (Olson, 1951) 1966:66)

Whilst Olson's post-modern view was a part of the cultural self-change that informed the collectivist art, for example, the *Living Theatre* - whose 1968 performance 'Paradee Now' appropriated the same dynamic as the image of collective suicide - the analysis and positioning of cultural action and the possibility of unmediated transmission and presence in performance have become the problematic of contemporary performance. As Emil Hirsch says, 'aboutness' is what is most interesting in contemporary art, the two-way slippage and drift between the real and its representation, the loss of confidence and consensus, and the questions of positioning and location that this engenders.

The difficulties and ambivalence of the project are identified precisely here, particularly in relation to the performance object and its location within conventional theatre space; that the representation of collectivity, of the collective working processes of the Collect-It project, is not an enactment of collectivity, but remains 'about' - an approximation in Duchamp's terms: 'an approximate reconstitution of the measure of length' (see Rothberg, 1995: 173).

Is art 'about', or is it never more than a moment - whether collectively or individually experienced - of illumination; of seeing most clearly: 'polis is eyes' as Olson put it. A moment, repeatable and not only for the individual of clarity, of fascination; in Tilke's terms, of terror.

The writer and theorist Karen Hemminki described the collective polity of theatre in classical antiquity in the following terms:

Assembled and attending in silence, [the audience] become witnesses to perturbed remembrance. Seated in a half-moon, descending into the hill like a partially exposed tomb, the entire city's population appears collectively to embody its own history, its unconscious, its total inheritance in one earthly, living symbol. [...] The theatre was not defined by the design of its stage [or its actors], [but] was an art dependent for meaning on the public's perception and ability to remember. First applied to the space occupied by the spectators, the word 'theatre' is meant to imply a certain kind of audience: its spectators must learn to see and learn to act in terms of what they see. (Hemminki, 1979: 3)

For Karen Hemminki as for Charles Olson 'polis is eyes' - the collective witnessing and shaping of experience - a moment (fixed or solidified) of change as in the exemplar (already almost 100 years ago) of Duchamp's 'Three Standard Stoppages' (1913:14):

This experiment was made in 1913 to imprison and preserve forms obtained through chance, through my chance. At the same time, the unit of length:

one meter was changed from a straight line to a curved line without actually losing its identity [as] the meter, and yet casting a philosophical doubt on the concept of a straight line as being the shortest route from one point to another. (Duchamp, 1964: 1913:273)

The metaphorical analogy here is the moment of shifted perception that occurs as the work 'calls our attention to its particularity', to its 'aboutness' for example in those moments when the work exceeds its references - its links to 'aboutness', its intertextuality, its descriptive readings - as in for example Rebecca Murnau's 'Halt-Lug Solo' which begins forcefully to re-structure the vision and perception of the audience.

Space

I look from over the edge of ice-rink at the circling arms of the snow machine, the flakes drifting downwards onto the hundreds of women, children and men circling in front of the cheap wooden facades of Swiss chalets, tramp past mountains and alpine pastures. I listen to the music, the sensory erasure of the everyday, the construction of 'time-out', of a leisure-zone with mid-side bars I see a collective activity informed by skill, technique and expertise (and its corresponding cultural lack, for despite Torvill and Dean, this is South Devon, a semi-tropical micro-climate); a collective activity constructed with high tech lighting, filtration units, safety systems, economic controls, entrances and exits and a 90 minute time-frame. The ice-rink is the cold surface on which the traces of fear and pleasure are inscribed and erased.

The conventional space of performance - the 'receptor surface' - the surface or ground on which the processes of representation can be assembled whether that is the blank page or the conventionally neutral or 'empty space' of theatre is problematised in Paul Carter's 1996 book on colonialism, 'The Lie of the Land'. Carter picks up on Paul Valéry's remark in 'Poetry and Abstract Thought' that 'the state of mind of a man dancing is not that of a man advancing through difficult country, of which he is making a topographical survey or geological prospectus' and, reinterpreting it in the light of colonialism, argues that 'the man dancing can enjoy a certain state of mind, an absorption in his own movement, [...] because of the prior activities of the explorer and the surveyor'. These prior activities 'create the conditions for the emergence of the paper ground occupied by the dancer - and by extension, the poet, the orator and the actor. The metaphysical ground that Western art assumes - paper, linear, firm - presupposes the mobile, asymmetrical, variably-resistant ground of "difficult country" [...] He argues that the conventional rules of representation 'arise in part because the environment which might have determined and directed poetic form has, by an enclosure set at once conceptual and architectural, been neutralised. [...] To some extent, the closure of

Western poetic form grows from a sense of occupying a stage rather than a radiating ground.' The ambivalence of Collect-It as a performance and as a project that seeks to address issues and

⁵ For a more in-depth analysis of anticolonial, 'non spaces' and their impact on the construction of shared values see for example: Marc Augé (1995) *Non-Places: Introduction to an Anthropology of Supermodernity*, trans. John Howe, London: Verso or the work of Jomij Hoek, for example, her installation in Schiphol Airport, Amsterdam.

Implications of collectivity and authorship in contemporary performance is located in its ability to occupy (and be occupied by) the conventions of the stage, and its inability to inhabit a 'radiating ground' - an integration of contextual and participatory moves that would break down the conventional boundaries of performer and audience, of stage space and participatory environment.

In the opening section of his recent book *The Art of Travel* Alain de Botton articulates the tensions that exist between the anticipation and lived experience of place as destination that come with the realisation that we inadvertently bring ourselves with us to the island (de Botton, 2003: 20).

It seems that, unlike the continuous, enduring contentment that we anticipate, happiness with, and in, a place must be a brief, [...] apparently reappearing phenomenon: an interval in which we achieve reciprocity to the world around us, in which positive thoughts of past and future co-gauges and anxieties are allayed. But the condition rarely endures for more than ten minutes. (2003: 20-22)

And later:

... on our return from a place, perhaps the first thing to disappear from memory is just how much of the past we spent dwelling on what was to come: how much of it, that is, we spent somewhere other than where we were. There is a purity both in the remembered and in the anticipated vision of a place: it is the place itself that is allowed to stand out (2003: 23).

This sense of between-ness applies to the Collect-It project both in terms of the ambivalence of its exploration of the dynamics of collectivity and its unease in locating itself as performance. It is the 'place' of collectivity - the thesis rather than the *praxis* - that is allowed to stand out. The vision of that collective place as achieved in performance, the moment of collectivity itself, is constantly undermined and problematised by the context of the performance, the partly unaddressed relation between performance and its audience, and the conventions of the space within which the performance event itself unfolds. It is also in part set-up by the historical tendency of 'international' performance work - the network of international producing houses - to erase the specificities of place and context, or perhaps assume that the conventional neutrality and collective anonymity of the theatre space somehow does not need to engage with the problematics of place and placing in its formal explorations of space, the accepted neutrality of the black box or the white cube that 'has[...] no memories and where no one [knows] our names'. The streaming projection of texts during the first part of the performance, 'authorised' during the process of Collect-It and displaying the disjunction of micro-narratives and textual strategies, also bring to mind de Botton's description of airport information screens:

The constant call of the screens, some accompanied by the impatient pulsing of the cursor, suggest with what ease our seemingly entrenched lives might be altered. Here we to walk down a

corridor and onto a craft that in a few hours would land us in a place of which we had no memories and where no one knew our names. (de Botton, 2003: 39)*

The analogy here is to the displacement of theatre space (and here I refer to the conventional physical space of theatre) as a public space of collective dreaming, aspiration and longing that is now constituted in such contemporary points of transit.

Audience

The performance also sets up a discourse between an informed audience; how the audience is constituted, what is it that it is assumed to bring with it into the space of performance; what commonalities or differences (if any) does it share; and how are these shared and transformed by the location of the event - the planar or radiating ground that Paul Carter proposes - and the *informe* performance; the shift between the sequence of elements ('bound in the dispositif of theatre') that constitute or compose the performance event and the individual performers and their contributions which contribute to a sense of collective experience (where audience is not only cast as passive observer watching and occasionally making themselves heard) and, given the wider context - the difficulties of such an idea.

The *informe* is 'a perpetual maintenance of potential' (see Wan, 1998:120) which perhaps demands that the frames and boundaries, the engagement and participation of audience and context, are also brought into the work and questioned. The audience is located somewhere between the performance itself - the unfolding of language and performance behaviour in a relatively stable and predictable environment (the conventional neutrality of the theatre space) and the discourse of process in which the audience can only partially participate - the work process and its documentation. In those registers when the performance, bound in the dispositif of theatre, erases in effect.

Despite (or rather because of) the problematic of where the work begins and ends - the process, the performance, the documentation - the strength of the project and its performance(s) lies in its ability to situate itself between the various modes of its presence as a work that cannot be reduced to any one of its parts (or indeed its actors). It is also its weakness too - since the 'work' is constantly pulled back into the forms of its appearance - the work process; the book; the theatre space, and seems in each these (perhaps the process aspect the least) to be counter-productive - unable to realise its aspiration to go beyond conventional constructs whether theatre or book. The performance at Cankaya Dom displays itself within conventional and anticipated forms, ironic in its own articulate inability to create collective experience or to breakdown the boundaries between audience, performance and context.

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cock - I've got to feel – I'm



mikro/makro/socijalno ludilo + fensi dizajnirana organizacija + kritična teorija

Razgovor s Tih: Bojana Ovejć, Bojan Đordjević, Siniša Ilić, Tanja Marković,
Miško Šuvaković i Ana Vučanović, veljača 2004.

Razgovarale Ivana Mirković

(I) = Ivana Mirković
(AV) = Ana Vučanović
(SI) = Siniša Ilić
(MB) = Miško Šuvaković
(BD) = Bojan Đordjević
(TM) = Tanja Marković
(BO) = Bojana Ovejć

I: Kako je počinjala Tih?

AV: Tih je počinjala u intimu kada su za mnoge od nas koji smo završavali ili tek završavali umetničke fakultete alternativne obrazovne institucije (Alternativna akademika obrazovna mreža, Beogradska otvorena škola, Centar za banske studije i Centar za savremenu umetnost - Beograd) postale važnije od oficijelne obrazovanja koja je bila potrebita da nas ukluci u stvari novi svet umetnosti. Meni lako, nedostatno je onda za otkrivanje "pozitivnog znanja" dobijenog na fakultetu. Smrećujući da to nije individualni problem, dogovorili smo se da Miško pozove nekoliko studentinika sa još nekoliko bliskih kolega da napravimo seriju teorijskih predavanja i razgovora: Teorija koja hoda, pleše, pева, gurm. Tačka sam radila u Centru za novo pozorište i igru (CENPI) i cela stvar je tu i počinjala. Miškov i moj dogovor su bili zavrseni u leto 2000., a u septembru je Jovan Čirillov (direktor) odobrio projekt. Međutim, taj septembar je bio prevele buran i okupili smo se prvi put 04.10. Rad je u početku bio "gentisk", a starij aktiv CENPI-a, bez obzira, sa polomljenim stolcima... Miško je ugovorom doznao predavanja, ali ubroj su se pretvorila u razgovore. Usteku su neki odustali, neki morali, neki privremeno otišli, ali posle par meseci ustalila se ekipa Bojan, Siniša, Jeana, Ksenija, Jasna, Miško, Ana + Bojan i stvorena je prepoznatljivo teorijsko-umetnička platforma iz koje je u aprili 2001 izšao prvi broj časopisa Tih i izveden prvi teorijski performans Teorija Aga Hoda na sceni Vojvoda Narodnog pozorišta. U to vreme su iz nasve opštej svih gledali sem "hoda", koji sumračno bilo u teoriji koja je "putulena u rad". Taj napis je primenjen i performans i časopis, koji je trebao da bude kopiran program za performans, a zatim su Jovan i Milan Lazić oddorili da krene kao "gentisk" časopis jer je CENPI mogao da ga pokrije sredstovima fondacija samo kao svoju brošuru. Onda se nekako prebrodo profilio i na nas, saradnike.

St: U samom počinjanju Tih je sam učestvovao svojom nervozom, i svi pomalo. Teko se brzo prohodao. Mislim da sve ovakve grupe danas imaju isti programski karakter... art, teat, performans, interdisciplinarnost, alika, art, politika, razna obrazovanja, razgovori, sastanci, vamponzam, umrežavanja, razgovor o novcu, politici, seksu, Bojanove turke... Komunikacija između sebe je prevoz, zadovoljstvo, vidište po stanovništvu, sruši, emocijadržanje, razgovori, projekti; baš svi, s Anom i Bojanom spremim zamislju izložbu o think-scenarij teatralnom prostoru projekata Teorije koja Hoda i sličnih, u Muzeju primijenjene umetnosti u Beogradu.

MB: Tih (radionica, grupa, centar, škola, centar za izvođačku umetnost) je nastala u jednom trenutku kada se sklopilo i počeloši nekoliko napravljanih mlađih i starijih događaja i situacija. Prvo, kaj Mišovićevog istraživačkog i upoznavanja prviča neoliberalne demokratizacije i transicije. Tih je francijske pojava jer je iskorak iz alternativne ka globalnim shemama i procesima transkulturnih umetničkih



teorijskih produkcija, mada je razvijao i skeptički pogled na antiintelektualizam i antiteorietičnost tranzicije. Drugo, kriš beogradske teatarske alternativne i njihove pro-populističke i ekspertočke korupcijama, pre svegla u estetskom i umetničkom smislu. Nepostojanje stručnjачkih praksi u savremenoj srpskoj muzici. Treća, budanje teorijskih pro-časopisudjelničkih, pro-kulturno orijentiranih i bropolitičkih teorizacija (AAOM, BOS, Center za ženske studije, CGU). Četvrti: slučajni sveret izuzenih, a još ne institucionalno ne akademizovanih, studentinja i studentata redovnih ili poslijediplomskih studija Fakulteta muzičke umetnosti (Bojana, Jana, Jelena, Ksenija), Fakulteta dramske umetnosti (Ana, Bojan) i Fakulteta likovne umetnosti (Siniša) ranog oktobra 2000. Poto, suočenje zeta jezik i moćnih, gotovo nezadivljivih, individualnosti.

II: Koji je programski karakter TkH?

MŠ: U TkH-u su se menjale tokom vremena taklike: od želje za učinjanjem i hvatanjem poslednjih vozova (u 5 sati i 5 minuta) za svetom (među što je značio) preko revolucioniranja sveta izvođačkih umetnosti ili festivala interaktivne arHITE za zavezu do konstituisanja i ozbiljnog promišljanja i reformisanja teorijskog diskursa izvođačkih umetnosti. Ali, strategija TkH-a je od prirođenog sela njezivog formiranja i mutiranja do danas bila: artfikcijena TEORIJA na mestu organske nemnosti umetnosti u gru srpske tranzicije. I tako, kada bih nepravilno definisao TkH u svim njegovim fazama ta definicija bi glasila: mikro/makro/sočijalno ljudstvo + festival doziranja organizacija = kritična teorija = TkH.

III: Koji je odnos interdisciplinarnog karaktera TkH i suvremenih tendencija na polju teorije i umjetničke prakse? Gde su te jukstapozicije najvidljivije, produktivnije ili progresivnije? Kako TkH komunicira sredu sveta a kako prema vam?

MŠ: Teorija je postavljena u TkH-u kao bazično područje intencija, upravo zato da bi se nepravilno izaz u antiteorijskoj i teorijotičnoj stresnosti beogradske kulture i svetova umetnosti.

Teorija TkH-a je u načelu trostruko postavljena:

1. kao baljenje samom teorijom: poststrukturalizmi (npr. Barthes, Althusser, Foucault, Derrida, Deleuze Guattari, Lacanović, Žizek i Badić), teorija kulture, poslovno gender i queer teorije (Foucault, Šelman, Cixous, Butler) i bropolitičke (Foucault, Agamben, Hardt);
2. kao baljenje teorijom izvođačkih umetnosti (npr. Schechner, Bleu, Carlson, Auslander, McKenzie, Čašć, Hrvatin, Kuršul, Miholnić, Prataš, Jovićević);
3. kao baljenje teorijom na delu ili teorijom kao produkcijom para-narativnih-pro-teorijskih tekstova (John Cage, Victor Bungin, Kathy Acker, Jérôme Bel, Mårten Spångberg).

U TkH-u su uspostavljeno nekoliko teorijskih i parateorijskih praksa:

- a/ hard teorija: pisanje tvrdih interpretacija i konstituisanje interdisciplinare teorije izvođačkih umetnosti (kakav u teorijskom-problematiskom blokuformu TkH-a);
- b/ teorijski narativ: pisanje teorijsko narativnih tektova karakterističnih za teorijski performanse (Tekstovi za performans Teorija koja Hoda /2001/, DrsimOpen /2001/ ili Utvrđenje u dekonstrukciji /2002./), a za teorijske timove. Pogled na RB-a /2003/.

c) Teorijske drame: upotreba dramskog teksta kao poligona teorijskih eksperimenta (npr. Kathy Acker & Mirella De Seide (2002) i Miranov Kraljević i Roland Barthes (2002)).

U TkH-u tekst je postupno složenje borbe za značenje, za identitet, za mod, za ključnu podlogu...

BB: Simultanost s evropskim tendencijama postoji. Međutim, meni je trenutno mnogo bitnija dinamika da se okvirski pristup izvođačkim umetnostima ili s druge strane teoriji NIKO ne bavi u Beogradu. Beogradska alternativa izvođačke scene je još uvek duboko zakopana u splošno lokalnu međavnu folkloru, new age-a, psihodrama i tehnikog odnosa prema 'egzotičnim' tematskim (takođe prvenstveno mislim na butu). Kritika je impresionistička, institucije nepostojane, nezabiljene ili neprofilirane ili awo troje.

AV: Trend interdisciplinarnosti, i u umetnosti i u teorijama postoji još od nečavčevangardi, a naročito u postmodernizmu. Disciplinarni granici se otvaraju kada reprezija od koje se mora odvojiti. TkH-ova interdisciplinarnost je neto drugačija u tom smislu da se i ta 'cross-border' interdisciplinarnost posmara kroz opštu normalnost, dok je naša metoda - metoda pokazivanja - nadsa sa materijalnim granicama, discipina umesto njihovog likog prelažanja. To je neko slizkotuđe iz suvremenih tendencija, ali nije usamčeno...

II: Koji je odnos časopisa i umjetničkih akcija?

BD: Časopisi, performansi i edukativne akcije TkH-a su deo iste platforme i obično funkcionišu kao influencija jedna-drugoj-trećoj. Sintetički i ja smo radili nekoliko projekata koji nisu bili pod 'brandom' TkH-a ali su gotovo transparentno bili cezijirani na likuštu radova sa TkH-om. Komunikacija 'na van' se promenila od nastajanja TkH-a do današnjeg, zasebno sa promenama strukture TkH-a kao grupacija. U prvih 6 meseci Tek je bio zatvorena grupa sa prilично jasnim ikonoklastičkim nastupom i kad je reč o časopisu i kad je reč o performansima. Posle transformacije TkH-a u fakultetsku grupu s promenjenim brojem saradnika koji gravitiraju oko časopisa pa i performansima, komunikacija sa zvenom je postala lukavija.

AV: Tačno je da je teatrica odnosa sa srednjim likovima. Ali i TkH je postala heterogenija dolsakom novih saradnika pa TkH-ov govor ni iznenađuju nije sašvam jedinstven. Sa njim saradnicima se očinju razumem, jer je grupni glas pre posebne sam bio jedinstven. Prezim je TkH-ov diskurs od ekscesa na lokalnoj sceni postao preprečujući, a kako se ističe sve više plakatske titule i ugled časopisa je da ima saslušao do postane i centralni. Dakle, institucionalna pozicija TkH-ova su se izmenile, lokalna scena je sad priziva i onda se pokreće takva komunikacija. U poteku taj ekscenski skoro i nije komunicira sa srednjom. Učivo: menje je pre zanimalo da lokalnu scenu menim, a sad da je divnostrukto interpretiram i to je moja promena taklike dok je diskurs sličan, teoretičen materijalistički, sve vireme.

BB: Tako je, diskurs je ostao isti, ali je naša institucionalna pozicija imala kako to smešno zvučalo, relativno stabljiku, zbor svegači je Ana pomenuša, i pre svega zbor 3. i 4. broja časopisa koji su sa svojim obimom, kvalitetom i raznovrstanju saradnika, i jasno konceptualno i praktično zviedrenim blokovima i tematikom, uključujući tu i blok 'teorija na delu', nametnuli kao nezazoreljivi.

M8: Časopis, škola, performansi, relativno su otvoreni i razlikujuća prakse. Prvi broj časopisa TkH (2001) bio je posvećen s prvim performansom. Kasniji časopisi postaju autonomna institucija. Časopis je korespondirajući izmeđujući časopisa-aktera ili časopisa-intervencioniste istorijski gledano kao *Tel Quel* ili *TDR*, odnosno aktuelno gledano kao *Maska i Prakcija*. Funkcija časopisa su da bude otvoreni i permanentni poligoni izvođenja teatralnog teorijskog i umetničkog eksperimenta, ali i da diskuruze za beogradsku scenu tip (vrednost, karakter, izgled, dizajn, efekti), teatralne i stvarne diskurse koji ne postoje (koji su cenzurisani, zabranjeni, potisnuti, prečišćani ili nemogući) u beogradskej svetovima izvođačkih umetnosti. Časopis Tel je izveo - i mislim da su to tri neštajna njegova ubika - polje eksplikacije raznog odnosa interakcije teorije i prakse u umetnosti, polje zasnovani i izvođenja teorije izvođačkih umetnosti i polje izvođenja teorije mnogostrukošnosti individualnih i društvenih identiteta u izvođačkim umetnostima (pre-bodujevečna ontologija).

II: Blok "Teorija na delu" u broju 3 TkH donosi Manifest teorijske drame koji potpisuju Ana Vujanović i Misko Šuvaković. Sam manifest spominje kao "bitan materijalistički epistemološki rezultat" "...prelazak sa strukture odnosa dramskog i scenografskog teksta na proces (akciju, izvođenje) strukturacija odnosa dramskog i scenografskog teksta/ova". Teorijski tekstevi, ali ne samo oni, već i njihovi autori, te diskursi, testofiguriraju kao aktori dramske situacije.

AV: Taj manifest se odnosi na razlikovanje i sa paradigmom mimetičkog dramskog teatra (scenarij tekst predstavlja dramski) i sa nekulturnim teozom strukturalističke semiotike koja u teatralogiju uvođi te terminje kao elemente koji čine strukturu. Slični na tipkov binarni par: Nisi smo to pomeli i razložavali, još pre manifesta. Ali tu je objedino - za TkH- se radi o tome da se pokazuju umetničko teorijsko i umetnički teksta, da se vrednost ne izvaja kao fenomen koji je 'otkupljen od diskursa', ali da se teorija dozvolivo izvede na scenu. Rečko bi se, na "otkupu scenu" gola vrednost označava umetnost. A procesi koji se tu dešavaju ne mogu se svesti na fizikane formule struktura, oni su strukturacije koje su žive.

II: Naši teatralni-diskursi i mi sami često postajemo likovi i akteri drame... konakno. A i kako bi neko bio siguran u to. Uvek mislim da je sve što pročitam stine. Među...

TM: Sa spoljnim okruženjem ili publikom/štacijama TkH komunicira istim teorijskim i jenžkim takmičarskim grima, kao i članovim TkH-ih unutar grupe. Teorijeske i jezičke teorije su relativno uvek i političke. To je razumevanje umetnosti na koja pristajemo. Skloni smo da majstorski reaktivujemo svaku rutu

poziciju u umetnosti ili teoriji koja radi s "izvođenjem" znanjem kao talentom ili s umetničku kao s mestom političke novosti. Bavljenje odustajanjem od prilagođavanja govoru, spoljnog odnosa unutrašnjeg, intimnog, kaci i stani napor da što duže osećaju iz međusobnih pozicija često izazivaju nezaznajuću, nezaznjevanju, nezaznjevanju, i teško nato prepoznavaju. Rečko, jer polinu dozu zoolaznosti, nezaznjevanju, zadržanosti obično i oblikujemo u reakcijama na ono što radimo. Naročito su dragocena reakcije onih kojima se teorijaldi korupcijski iz kojih izvezimo materijal s kojim radimo potpuno poznati. Tačke putuši je mao. Nezaznjevanje ili otpor sredine prema onom što radimo nekak razumemo kao znak da smo na pravom putu. Kao direktnu potvrdu da nismo podlegli sljepoj potrebi da se dopadnemo po osuđu odustajanjem od "hard" teorijaldi početja.

AB: Meni je jako problematična prva Tanjina rečenica. Mislim, unutar kruga savladnika nikad mi nije bila nemara da ovim što radim, pišem, govorim nekoga neviđam ili dohvatuš interperijam.

TM: Ja nemam utisak da mi neviđamo publiku. Pre mislim da publiku ima problem s nama kao čitalac s knjigom na jeziku kojim najbolje ne vlađa. Odgledno nam se utisak nadizuje. Aria, moim te objasniti što nezaznjevanje pod dvostrukom interpretacijom.

AM: Ne, ja sam reška da je bila moja nemara da neviđam scenu, a ne da mi se čini da je moj utisak da neviđam publiku. A pod ovim drugim mislim da je prizvan u svoj diskurs ali ne na mestu koje je njen nego na onom na kojem bili jili misla da je uživam, pa kad se oduzme, to je i prečinjavač i oblikuje.

BC: Da se vredim na interdisciplinarnost - ona nije pošte koja je Tih primarno htela da "probije" u matičnim disciplinama iz kojih smo svi u pivot postavili grupe proizvoda. Mislim da mnogi od nas, ili bar u svoje vreme da kažem, imamo problema sa akademskim neproblematizujućim razumevanjem interdisciplinarnosti. Neš je, pre svega, okupio interes za izvođenjem, za produkcijom diskurusa u različitim disciplinama i medijima u izvođenju i izvedbi, koja omogućava produkciju plesnog i suosjećanja sa otvorenom lokalnom scenom, ali i sa opširnijem presečem umetnosti. Opor teoriji od "umetnosti nije teorijska emocijala", misao je rež interesa tako deševko od dometa struke umetničke scene, da nam se u Beogradu pribijuje "teko je kome kada se bavite isprepletenim vrtovima". U i poslednja dva broja Tih časopisa, prenacijen je da teorijska autor/tehnikoška cakodolska formula "izazivo primene u umetnosti". Kao da je sada preusudno anatomišana situacija ne-glavnih pravaca između teorije i umetničke produkcije nekodjene teoriji.

AM: Moj stari se sa Bojaninim počinje u problemu sa neproblematizujim razumevanjem interdisciplinarnosti. To vole nije izazov jer su sad već disciplinare takve da to nezaznjevaju. To ih opet normira. Meni pre ženama da pokazujem okvir discipline, izvodim ih, u naučno-teorijskom tekstu, simpozijumu, sceni. Režimi institucije se pokazuju čim uvećaju izvođenje koje radi sa njihovim različima umesto da ih glatko reprodukuju. Men je bilko kako i zašto, jer su to pitanja maturirajućeg karaktera institucije, osončeno društvena pitanja umetnosti i teorije. Izvođenje ih režima koje ih i pokazuju i uvek nužno pomaže izvezivajući, društveni je simptom. Za mene je to jako bitno, to izvođenje i insistiranje na simptomima, na mestima koja su napsline glatkog diskursa.

St: Ja sam u periodu čaršnjivanja Tih bio pri kraju studija slikarstva. U svim mojim razmisljajima i većim radova interdisciplinarnost je bila podrazumevana, lako tada nešam mnogo razmišljao o tome. Uživao sam u društvu ljudi koji slično misle i rade. Mogao bih reći da o tome sada više razmišjam, no to je sasvim nebitno.

II: Prisjetila sam se nekoliko Tih performansa-duela (tako ne bih samo opisala konkretni performans na Urbanom Festivalu u Zagrebu, već i u cijelu vidi-manje simultanu konstelaciju niza performansa kojima slijedi tada prisutstvovala). Aria, govoriti o "metodi pokazivanja", nešak ove male diskusije o provokaciji, interperaciji (do koje možda i unutra Tih ipak dolazi, bar na sceni/teatrom) izvezibit; zanima me koliko se čak i u pomoći estetizatornom ironijskom pristupu Tih javlja prijekazivanje kao metoda, odnosno radi li se o "obraćanju u njima" na koji se impresionistička kritika, kako je Bojan opisuje, ne usudi? Gdje je publika u cijeloj ovoj priti?

MB: Gde je publiku? Publike, naravno - lacanovski rečeno - nema. Nezavisno ovo je bila, mada... Publika jeste svet izaznajšnja, t. j. ljudi koji su poslali kroz Tih ili čak njega u njegovog atmosferu... Dešavaju svoje nadne prijedložja ili isaznajnici odgovore i intervencije... Pa su je bilo oko 30-lak ljudi raznog doba, rođa i rođe. Ali, publike jesu i temni akademski profesorji/temni kroz razne Beogradske nove škole... Tekode publike jesu i akademski posmatrači (t. j. profesori i profesorke koji vlasaju i prave delatovanja u oku Tih-a i Integru) ga ili uvođe ga u akademse universitete. Publika jeste i najedna ili ljubotljiva ili ledena teatralna antiteorijska alternativa u 90-ih. Publike jesu i konkurenčni časopisi o teatru i muzici koji direktno ili indirektno referuju na Tih produkcije. Publike (Ostacio se veljeni Či ješu - meni je to najveća publika - njeni mledi ljudi, nejelični studenti, koji traže izlaz iz balkanskog zivota i traže novu drugu teoriju).

AM: S Tanjina i moja performans-izvezivanja su uvek sukobi jer je konfrontacija ovide a ne glume. Publiku nekad pomisli da čemo se posvadati. Ali to rasoriti sa detaljno pripremaju. Čak se mučimo da napravimo čarbu teorijsku poziciju koja će se konfrontirati sa drugom. A "iza scene" čak često zajedno spremamo obe platforme, jer nije lako odrediti sumnju prema dvojici poziciji i na kritičko pitanje a druge strane odgovoriti iz sistema koji zastupaju kad i tu drugu smršati nakevremeni i ustvari bi se ponosili radio sklobo sa kritikom. Ovdje je ta pročišćenost zahtjev jer na način acen skoro da nemači čistih pozicija a ako ima one se ne shvataju kao pozicije nego kao neki neupitni tržuzni, a sam toga, tada je razlika među

njima obogleda. To je namenjeno publići, da se suoči sa nečim sistematskim diskursom, a ne sa jednim neupitnim ili pitanjem koji je tačan. U našim izvedbenim nema pobednika. Pri svemu, iako pokazujemo mrežu razlika bez "postihnih" predstava... na tragu Dendre na tragu *de Salasuras*... Slično je bilo i sa jednim performansom-izlaganjem koje smo Bojan i ja imali prošle godine na simpoziju u Novom Sadu, i još ranije 2001, kada smo Bojan, Bojan i ja nastupili na CEENPI-ovom simpoziju u Jugoslovenskom dramskom pozorištu.

TM: Ana i ja smo se nekoli zadržala vrlo slobodno tako da je nečiniva trenutno najdilatovana forma izvođenja za materijel i kojem radimo. Od svih izvođenja Ana najviše voli izvođenje mališeva. Vrlo je teško raditi s njom jer je opisan crtičnik, vrlo brzo misli, vrlo kompleksno misli i ne stodi vas kao partnera, ne čeka da vidi jeste i razumeli sve nizove podataka na kojima polazište tvoje eksplicacije. U procesu izvođenja nije tako izgovaravamo bili svetljeni svim nizovima značenja odnosno funkcionalne upotrebe predmeta koje povezati u pokazujući da vas, pokazujući svoju poziciju, neštaštanom maturu. Naravno, neki od potazu su tako barem dekoracija, mada ne izgledaju tako na prvi pogled. No, to treba prepoznati, i delimično se očuva, ali ne zaduži. Čini mi se da je u našem izvođenju često prisutan formalizam čiji rezultat je pitanje kako su izgledale *Duchampove* partije tada. One sačuvale sat na performansu u Zagrebu može da dišati i kao poseta Duchampovom Igniju. O čaram pozicijama nevježde malim kao o vred idealizacije jer je moj teoriji background ugovorenim ponašanjem. Tačno shvaćene idealizacije je uvek oflon od jačne percepcije realnih uslova u kojima stvaraju poziciju koju se izaziva da brane. Psihohistoričar koji je skloni da disciplinovanje od mene mal i svoje teorijske pojmovne mreže rešak bi da je ideja da potazu semni bremen vrlo utječe, vrlo ideolizuje, vrlo infantilnu. Tip vatre odbrane čije proizvodi nove uslove prema kojima se treba određati. Što slobodniji argumenti nisu za poziciju koju polazaju, to je opasnije da univerzitetska obilježjava čista pozicija veća. Slične pozicije su shizo-poziciji ili, ako hocate politički korektne, imedijatnošću dvorača. Čiste pozicije mogu razumjeti i drugačije, kao referentnim mijenjajući potpuno definisana mesta. U tom slučaju, slobodniji se je Anom da je na našoj sceni teško ponuditi čiste pozicije. Ista je vod problem što je teško malo pozicija, malo raznovraniši, malo inspirativnih poenika. Slično stvari vidi da se ne preostavljaju trudne da radiće sa scenama neštošnog kulturnog u kojih deluju povezujući neštošnije i neštošnije pozicije, umetnička ili teorijske, očigoleno političke. Napuštiti čistu poziciju kao mesto teško dobitnog idealista može znati pomeriti se od *Hegela* ka *Manu*. Izvođi Meksički caras još uvek običaju proizvoditi način, kada naprimer izvođenje *Freuda* neminovno mini. Postajanje svedana da je bila prethodno dogovorila Ana i ja nastavljamo da izvodimo nečiste pozicije i u ovom intervjusu. U tim radnim TK-hrvatskim razlikama obično izvam.

AW: Radovi TK-ja su pre svega teorijski, a onda i teorijsko-umetnički. A neki od saradnika radi i samostalni projekti Bojan, Bojan i Šinšić... koji imaju referencu na TK-hrvatsku platformu ali odlaže u drugim američkim i neki od njih su umetnički. Ali TK-hrvati mu. To nije neko kapitalizacija, nego bilo je bitno za potporinjanje TK-hrvatskih radova; oni su teorija uvedena (i izvedena) u instituciju umetnosti - i to im je bazična struktura.

BB: Mogu da se stolim s Anom da bi razlika između TK-hrvat i Britiških i mojih projekata mogla da bude u tome što su naši projekti više umetnički i TK-hrvatski teorijski. Među i u TK-čim projektilima postoji izvezeni kontinuum umetnosti teorija na čijim se različitim tačkama nalaze različiti projekti. Recimo *Hipemera* (izgovor: *intensacija*-*rešenjenje*-*člapanje* fotokomiknih materijala) i *DreamOpen*, i *Pihozza*, koja je još uvek work in progress blizu su umetničkom krajtu kontinuuma dok su drugi performansi i akcije blizu teorijskom krajtu kontinuma. Jedna bitna razlika između TK-hrvat i našim imanjem (i Šinšićim) samostalnih projekata - ovde pre svega mislim na *FRIDA KAHLA* una pješme i treće konzervacije, *The Dracula Project* i *Arteologiju/autopsiju* predstave "Čekajući..." je saradnja sa glumicom Sonjom Šarović, koja je razliku od Šinšić i mene nije izvođačica već je glumica. Cao projekt *FRIDA KAHLA*... se uostalo zasnuje na scenskom suprostavljanju Šinšiću i mog izvođenju i Šinšićne glume. Takođe ova tri projekta su bezobzirno vezani za problematiku teatra - *FRIDA* i *Čekajući* uklopiti se ulogu teksta u pozorištu. *The Dracula Project* pokusava da uspostavi novu vrstu političkog teatra, dok su TK-ih projekti čak mnogo fiksiraniji i pokrivaju širi opseg izvođačkih umetnosti i teorije umetnosti uopšte - mada se svaki projekt bavi posebnom problematikom.

It: Recimo Dobre došli u pustinju slike?

BG: Nešto nastup na Queer Zagrebu se Dobrodošli u pustinju slike (koji je u nesto drugačijem obliku prvi put izveden na queeratlonu *B-veličstvo* u Gantu) neka je vrsta hommage-a Mihku Šuvakovu s preuzimanjem njegove forme - slike projekcije s abstraktnim brojem skandaliziranih fotografija, uz dodatak Šinšićnog "live" ekvona kojim se on uglešnjeni suprostavlja mojim tezama. Na tej se nešto opet vratimo na tu "TK-hrvatski dijalog/sukob" različitih pozicija kojih se pojavljuju i u *DreamOpen* (izvođenju Bojana i Krenjevića i Rgora).

It: Razlika između izvođenja i glume je jedna od ključnih točaka interpretacije TK-hrvatskih akcija. Kako se to odnosi prema performativnosti teksta?

AW: Performativnost: smatram "nužnom sudionom" svakog teksta koji se izvodi. A drugog i nema. Znači, malim je dačko preko *Austina Seara*, teorije govornih crnova... pre svega kao američku performativnost, u smislu Domide, *Felmana*, *Butler*, ne to da je tekst proizvodnost, prička koju izvodi realna, materijalna, telesno itd. utrična, označjavajuća prička koja nikada ne kazuira finalnim proizvodom, već neprezirano redistribuše svoj semiotički kontekst, koj pritom odnosi i njegu samog. To

važi i za savremenu teoriju, čak i kad joj to nije intencija. (Mada, za mene, za onu teoriju i za onu istru teatralne kojima se ja i sam TihT bavi, to je i intencija.) Tu uvek prisutnu performativnost - prisutnu čak i kada bi se predstaviti kao čista konstatičnost drugostopnog diskursa, rečimo fikcione refleksije ili naučna argumentacija - treba iskorišćiti, nadati sa njom. Slobodni publički (čitatoci, gledaoci, slušaoci) da to što je jedan teori predstavlja i u njihovim očima, u odloženom i prebrisanom sadržaju zvodi nakada nije nevin, nikada nije izvođeno oči materijalnog konteksta u kojem se izvodi, nikada ga ne transcendira. Da sumiran, za mene performativnost teatrala znači da je teatral diskurs koji se izvodi u mreži društvenih institucija a većim realnim uticnicima, a pre svega da je teatral, zapravo, zasnovan na materijalu.

BR Razlika između glume i izvođenja je trenutno moj ključni problem, odnosno stvar kojom su se verovatno bavili još dugo. Oni mi se da je danas u progresivnim primjerima pozorija i performansa te razliku sve neprimenjiva. Ako prođemo za Judith Butler - mada "čovjekovu", svakodnevnu ponavljanju konstrukcije ličnosti identiteta. Dakle, upravočeno gledačko razliku je da je gluma prepostavlja fikciju, da je onaj koji glumi nesto drugo od onoga što glumi, a izvođenje je u tom slučaju, prepostavljivo, doslovno. U oba slučaja potrebne su vredline, tehnike, znanja, samo što je trenutno imam: vila živaca za rad i saslužju se izvođačima nego se tradicionalno (čak i kada) gledačima jer vredne ih prihvati mnogo jačije prepoznavaju i lakše uspevaju da ih inkorporiraju u svoj redateljski ili scenografski ili kosturački koncept nego drugih. Bio bi interesantno da Bojanov kada nelite o tome, jer mislim da se i ona subčita sa definicijem ove razlike u radu na svojim recentnim predstavama.

BC Razlika između glume i izvođenja. Prvo, sve je izvođenje, ali kada se pitanje postavi konkretno u razliki između projekata TihT i projekata koja smo neki od nas samostalno, pa ipak i u skroštu sa TihT-om, izveli, onda bih odgovorio sledeće:

Izvođbe TihT uvek su bile instrumentalne "teorij na delu", stoga primenjuju strategiju performansa, pokazuju i demonstriraju nasprom publike, radujući na efekat kauzovanja dokle, ne samo zato što su kontekstualno specifične, već izrazujući u problematizaciji konteksta koji je trenutno predstavlja ili uslovjava (scenice teatra, bgoške alternativne, akademski krugovi, bogde, intelektualci, kaj i sve druge priče TihT-nastupaj). To bih nazvao teorijskim aktivizmom, nesuočen destabilizaciju teorije na koju teorijal perfomans stupa, izvođenje u nekolicinu predstavite, iz saslužnosti su Janosch Pitzenberger (Verwendungsappell, TQ24Yuksept, PipeLine, a konstruktori) mogu da naprave istom na glume, ali nije vodeno strategijom performansa zato što trdi, a ne pokazuju nešto. Ne radi se o etiškom učinku otvorene interpretacije, već možda o jednom celiku produkcije produkcivnosti u kojem izvođač i gledač učestvuju mimoizgledi se. Ne mislim na prometnu performativu u smislu komunikacije intencija i efekata, već na negativne nesuvodne razlike između pridružene ekvivalentnosti gledača i izvođača. Ne bih da ovo zasadišim ideologizovanim, pospôrščim romantiziranim diskursom "publike", "neupuštanja", "prezencije" i "odezvom", težača koji trenutno vrati reakcionaru teorijalaciju i zastupljavanje čak i inteligentnije kritike spektakla u zapadnoj Evropi, jer se uvek radi o stabilnom postupku, o čemu ne može da kontroliše svoju efikasnost. U teatru koji operira teatrom, privlači me mogućnost iskušavanja granice razumevanja i ne-prihvatanja (jer ekonomija izvođenja ne centra ni višak ni manjak zalogu uzvraćaju). I intenzitet izvedbe, izvesna autonomizacija događaja koji ne mogu biti u potpunosti kontrolisan logikom značka i govorog čina. Drugim rečima, ne vidiš nizomni nivelo staj za nešto drugo uz mes iskušu (intenciju), bez obzira što je njegova funkcija da samo pokrene, prenemeta i destabilizuje strukture konteksta.

II: Kako dolje? Planovi, želje, potrebe... odustajanje?

AV Moje kuda dolje je sistematično, temajno i dugogodišnje izvođenje TihHovog diskursa u lokalnoj instituciji izvedačke umjetnosti (ili neizvedačkog diskursa). Ne samo jer sam to ja i TihHov - mada će se očitvati i da tako će TihHovi vremenom napraviti jednu transverzalno-institucionalnu mrežu - već zato što se lokalna scena mora sudići o okružujućim aktuelnim globalnim i internacionalnim diskursima koje niti prepoznaće niti umeće da konceptualizuje, a oni je za to vreme određuju i upisuju (š, bilo) na intermedijalnu mapu. Znači, stalno i stalno učimatići kvali-budućnost i kvali-stabilnost diskursa jedna male marginalne kulture, koja se ujutruje ložima da niko nije tako dobar, pametan i talentovan kao ona, dok joj to bilo to oduzima štašu da uopšte postoji.

MS Za TihT kao "pojavu" u postcolonijalističkoj kulturi Srbije to znači borba da se opštine na lokalnoj entropičnoj sceni i da se individualno ili kolektivno (u me kojih kombinaciji) uđe na internacionalnu scenu: teatruju i umjetniku. Za većnu autoru i autora koji su prošli kroz TihHovske mutacije, mislim, kao onaj koji je mnogo stariji, da je u neposrednoj budućnosti glavni put diskurzini mudi kroz institucije univerziteta, kulture, umetnosti.



Važniji radovi

- Internet teatralno-teorijski performans. Počasni / Sveti Autora: agoranti-YU.03.13, TKH centar i katedra za Digitalnu umetnost, Univerziteta umetnosti, Beograd, u tijeku.
- teorijski spektakl *Učivanje u Dekonstrukciji*, Urbani Festival, Ad Hoc 2, Filozofski fakultet, Zagreb, 2003.
- radio dramski performans *Zelito Keti Aker* nikada nije srele Marica de Sada?, Radio Beograd, 8. program, 2003.
- teorijski spektakl *Učivanje u dekonstrukciji postsovjetskih mitologija*, simpozijum "Univerzitet umetnosti kao eksperimentalni prostor za umjetničke, pedagoške i naučne inovacije", Paklolarat Univerziteta umetnosti, Beograd, 2002.
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Suradnici TKH, 2000. - 2004.

- Boško Djordjević
- Branislav Đorđević
- Šnita Šć
- Mateo Ilić
- Mirko Lazović
- Tanja Marković
- Spudica Milić
- Maja Mirković
- Ivana Stamatović
- Jelena Novak
- Maja Pešević
- Ksenija Stevanović
- Milko Šuvaković
- Jasna Vilibićević
- Ane Vojanović
- Katarina Zdravković



anywhere, love. More money for better



micro/macro/ social madness + fancy designed organization + critical theory

Interview with TkH: Bojana Ovejčić, Bojan Đorđev, Siniša Ilić, Tanja Marković, Miško Šuvaković and Ana Vučanović, February 2004.

Interviewed by Ivana Mović

(B) = Ivana Mović
(AV) = Ana Vučanović
(S) = Siniša Ilić
(M) = Miško Šuvaković
(BD) = Bojan Đorđev
(T) = Tanja Marković
(BO) = Bojana Ovejčić

It: How did Walking Theory (TkH) take its first steps?

BD: TkH was initiated at a time when for many of us who were about to finish or just finished studies at art faculties, alternative education institutions (the *Alternative Academic Education Network, Belgrade Open School, Women's Studies Center* and the *Center for Contemporary Art - Belgrade*) became more important than official education that was too keen to engage us with the real new world of art. Personally, I carved a tool to activate the "positive knowledge" I obtained at the university. Seeing it wasn't just an individual problem, we decided Miško should invite some of his students and i some of my close colleagues to participate in a series of lectures and discussions: Walking, Dancing, Singing, Acting Theory. At the time I was working at the *Center for New Theatre and Dance* (CENPi) and the whole thing took off from there. Miško and I finished the arrangements in the summer of 2000 and by the center's director *Jovan Čilović* approved the project in September. But, that September was too hectic and we only managed to meet for the first time on the 4th of October. At first, the work was "guerilla-like", in CENPi's old archive, without any equipment, on broken chairs... Miško mostly lectured, but the lectures soon turned into discussions. Some gave up, new people arrived, and some left temporarily, but after a few months a team was established (Bojan, Siniša, Jelena, Ksenija, Jasna, Miško, Ana and Bojana) and a recognizable theoretical and artistic platform was created that published the first issue of TkH magazine and held the first theoretical performance Walking Theory on the V. floor scene of the *National Theatre* in Belgrade. All the verbs were dropped from the name at the time, except for "walk", a word that sum up the essence of theory "at work". The name was applied to the performance and the magazine that was supposed to be a copied accompanying booklet of the performance, but Jovan and Miljan Lubić gave the magazine a possibility to publish as a "guerilla" magazine because CENPi had the funds to back it only as its brochure. Then it somehow spread to us, its collaborators.

SI: I participated in TkH's first steps nervously. As we all were, more or less. That's the best way to learn to walk.

M: TkH (the workshop, the group, the center, the school, the center for performing arts) was created at a time when several unrelated micro and macro events and situations occurred and conjoined. First, the end of Milošević's regime and the establishing of the seemingly neoliberal democratization and transition. TkH is a transitional type of occurrence: stepping out from being the alternative, towards global schemes and processes of transcultural artistic and theoretical productions, although it likewise developed a skipto viewpoint towards anti-intellectualism and the anti-theory aspect of the transition. Secondly, the crisis of Belgrade's theatre alternative and its pro-popular and esoteric corruption, primarily in an aesthetic and artistic sense. The non-existence

of research practice in contemporary Serbian music. Thirdly, the awakening of theoretical poststructuralist, pro-culturally oriented and biopolitical theorization (AAEN, BDS, Women's Studies Center and Center for Contemporary Art CSU). Fourthly, a coincidental meeting of remarkable, still unmasked by institutional academicism, students of graduate or postgraduate studies at the *Faculty of Music Arts* (Bojana, Jasna, Jelena, Ksenija), the *Faculty of Drama Arts* (Ana, Bojan) and the *Faculty of Fine Arts* (Siniša) in early October 2000. Fifthly, it was a confrontation of really strong and powerful, almost unbearable, individualities.

It: What is the programmatic character of TkH?

M: Tactics within TkH changed over time: from a desire to learn and catch the last train (leaving at 5 past 5) towards that world (whatever that means), to revolutionizing the world of performing arts or fancy intellectual artistic entertainment, to constructing and serious consideration and reforming of the theoretical discourse of performing arts. But, TkH's strategy from its first hour of formation, through its mutations, till today, has been: artifical theory in place of the organic impotence of Serbia's transitional aporia. So, if I were to define TkH in a most general way in all its phases, that definition would be: micro/macro/social madness + fancy designed organization + critical theory = TkH.

BD: I think all groups of this kind have the same programmatic character... art, text, performance, discussion, meetings, vampirism, networking, talk of money, politics, sex, Bojan's parties... Communication among us is pure pleasure, gatherings in apartments, ams, e-mail, socializing, talks, projects; I am just, together with Ana and Bojan preparing an interesting exhibition on think-space theatrical space of TkH's projects and the like at the *Museum of Applied Arts* in Belgrade.

It: What is the relation between the interdisciplinary character of TkH and contemporary tendencies in the fields of theory and artistic practice? Where are those juxtapositions most visible, most productive or progressive?

M: Theory is located in TkH as its central area of interest precisely because of the necessity for a clean cut in the antithesis and the rhythmic Belgrade's cultural atmosphere and art worlds. TkH's theory has three foundations:

1. engaging with theory itself: poststructuralisms (like Barthes, Althusser, Foucault, Derrida, Deleuze Guattari, Lacan's school, Žižek and Bakhtin), culture theory, especially gender and queer theories (Foucault, Falman, Cixous, Butler) and biopolitics (Foucault, Agamben, Hardt);
2. engaging with theory of performing arts (like Schéhéras, Blau, Carlson, Auslander, McKenzie, Case, Hrvatin, Kunst, Milivojović, Pristis, Jovićević);
3. engaging with theory at work or theory as production of para-narrative-pro-theory texts



John Cage, Victor Burkin, Kathy Acker, Jérôme Bel, Mårten Spångberg).

Several theoretical and paratheatrical practices are established within TkH:

- a' hard theory: writing of hard interpretations and construction of interdisciplinary theory of performing arts (texts in theory-problem sections of TkH);
- b' theoretical narratives: writing theoretical narrative texts characteristic of theoretical performances (texts for the performances *Walking Theory* (2001), *DreamOpera* (2001) or *Taking pleasure in deconstruction* (2006), or for theoretical films like *Glasses* for AB (2003).

TkH sees text as a field of a complex battle for meaning, identity, power, class position.

BH: There is a simultaneity with European tendencies. But, at the moment, I am more interested in the fact that no one else is engaged in this approach to performing arts or to theory in Belgrade. Belgrade's alternative performing arts scene is still deeply buried in a typically local mixture of folklore, new age, psychodrama and a lack of critical approach to "exotic" techniques (and by this, I am primarily thinking of butoh). Critical reviews are impressionistic, institutions non-existent, unstable or without direction or all of those.

AV: The trend of interdisciplinarity, both in arts and in theory, exists since the time of neoclassicism, and especially in postmodernism. Disciplinary borders are seen as repressors to be freed from. TkH's interdisciplinarity is somewhat different; in the sense that that particular "cross-border" interdisciplinarity is again seen as normative, while our method - the method of presentation and working with the material borders of the disciplines instead of their easy crossing. It is a slippage from contemporary tendencies, but not the only one of its kind...

JB: What is the relation between the magazine

and the artistic actions?

BH: The magazine, performances and educational actions of TkH are all parts of the same platform and usually function as an infusion into one another. Siniša and I have worked on several projects that didn't go by the TkH "brand", but were almost transparently relying on the experience of working with TkH. Communication "outward" has changed since the founding of TkH to today together with the changes in TkH's internal structure. In its first six months, TkH was a closed circle with a rather harsh iconoclastic attitude in both the magazine and the performances. After its transformation into a more flexible group with a varying number of collaborators gravitating around the magazine and the performances, communication with the surroundings became more resourceful or vise.

AV: It is clear that the tactics of relation with the milieu is clearer, but TkH has become more heterogeneous with the arrival of new collaborators, so TkH's internal communication is not unified. I can see eye to eye right away with the first collaborators, since that first group's voice was more unified. The primary excess of TkH's discourse on the local scene has become renown, and as we all gain higher academic titles and the magazine grows, there is a chance it will become more central. So, TkH's institutional position has changed, it begins to appear to the local scene and communication tactics come to work. At first, the process barely communicated with its surroundings. In the beginning, I personally was interested in appraising the local scene and am now interested in twice interpreting it. This is my own shift in tactics while the discourse stays similar, theoretically materialistic, the whole time.

BH: That's right, the discourse has stayed the same, but our institutional position has funny as that sound is relatively more stable for the reasons Ana mentioned, but also because of the third and fourth issues of the magazine that have in their proportions, quality and variety of

contributors, together with clearly conceptualized and carried out sections and topics, including the section "Theory at work", we have presented ourselves as unavoidable.

M2: The magazine, the school, the performances, those are all relatively open and differentiated practices. The first issue of *TiH* (2001) was bound to the first performance. Later, the magazine becomes an independent institution. It is corresponding to the intentions of the magazines' actors or magicians/interventionists rhetorically. *Tel Quel* or *TDR*, and presently *Maska* or *Frakcija*. The functions of the magazine are to be open and a permanent performing range for textual theoretical and artistic experiment, but also to dictate a type (kind, character, appearance, design, effects, fictional and real) of discourses that do not exist in the Belgrade scene (which are censored, forgotten, suppressed, crossed-out or impossible), in Belgrade's performing arts worlds. The magazine *TiH* has delivered - and I believe this to be the most significant field of its acting - a field of explication of the necessary interaction of theory and practice in art; a field of founding and performing theory of performing arts; and a field of performing theory of a multitude of singularities and social identities in performing arts (post-Badiouan ontology).

I: The section "Theory at work" in the third issue of *TiH* brings us the *Manifesto of Theoretical Drama* co-signed by Ana Vučanović and Milivoj Šuvaković. The manifesto mentions as an "important materialistic epistemological cut" - "the transfer from the structure of relating drama and stage text to the process (action, performance) of structuring the relation between drama and stage text/s". Theoretical texts, but their authors, too, and discourses, often figure as actors in dramatic situations.

AV: That manifesto was concerned with the break up and the paradigm of mimetic drama theatre (the stage text presenting the dramatic one) and with the reductionist theories of a structuralist semiology that introduces into theo-logy its notions as elements that create structure. It seems as a typical binary pair. We have displaced this and pulled it apart even before the manifesto. But, it is obvious that for *TiH* it is about showing the inter-connectivity of theoretical and artistic text, not to understand performing as a phenomenon "other from the discourse", but to literally lead theory onto a stage. You could say an "other stage" where different signifiers of art rule. And the processes that occur here can not be reduced to fixed formulas of structure, they are structurations that have a life on their own.

S: Our texts, discourses and ourselves often become characters and actors in the dramatic plays... at last. And how can one be certain of it. I always think everything I read must be true. Although...

TM: Outwards or with the audience/readers, *TiH* communicates with the same theoretical and linguistic tactics/games, as do the members of

TiH among the group. Theoretical and linguistic tactics as somehow always political. That is the understanding of art that we agree to. We are inclined to relativize in a masterly fashion every zero-degree position in art or theory that operates with "inherent" knowledge as latent or with art as a place of political innocence. The attitude of giving up trying to adapt our voice, external or internal and intimate, as is the constant effort to act from metalinguistic positions, often cause misunderstandings, lack of understanding, and rarely our own questioning. Rarity, because a considerable dose of skepticism, lack of understanding and wonder is what we expect in the reactions to what we do. The reactions of those who are familiar with the theoretical corpus we draw our material from are most valuable. That audience is scarce. The lack of understanding or resistance from the environment towards what we do is sometimes understood as a sign that we are going in the right way, as a discreet confirmation that we haven't succumbed to the blind need to appeal by giving up our "hard" theoretical positions.

AV: I have a problem with Tanja's first sentence. My intention with the work I do, what I write or speak, never tries to aggravate or twice interpolate among my collaborators.

TM: I do not have the impression that we aggravate the audience. I feel more like the audience has a problem with us as a reader might have with a book in a language he is not proficient in. It seems our impressions differ. Ana, can you explain what you mean by "twice interpolate"?

AV: No, I did say it was my intention to aggravate the scene, and not to feel do have an impression like I am aggravating the audience. And by "twice" I mean I recall it into my discourse not at its own location, but at one I want to grab it at, have it re-signify and commit.

BG: To go back to interdisciplinarity - it is not the field *TiH* originally wanted to break ground with in the primary disciplines, which we who were in the first formation of the group came from. I think many of us, I can speak at least for myself, have a problem with the unproblematized academic notion of interdisciplinarity. We assembled, first and foremost, because of an interest to perform, to produce discourse in different disciplines and media in performing and performance, which would enable a shrewd presence and confrontation with the resistance of the local scene and the resistance of artistic practice. Resistance to theory "from" art is not a rhetorical trickery, although that interest is so beyond the grasp of Serbian art scene that in Belgrade we are told: "you have it easy as you chose to deal with Japanese gardens"(); in the last two issues of *TiH* magazine I noticed that theoretical self-reflection has liberated itself from the "we seek illustrations in the arts" formula. As if today it is of relevance to analyze situations of abovement transfers between the theoretical and those artistic practices that are inclined towards theory.

AV: I agree with Bojanja on the problem of



unproblematised understanding of interdisciplinarity. This is no longer a challenge because disciplines have transformed to include that. And that is normative. I am more interested in presenting the frames of disciplines, deducting them, in a scientific-theoretical text, at a symposium, on the stage. The institutions' regimes reveal themselves as soon as performing is introduced. It deals with their regimes instead of smoothly reproducing them. I am interested in the how and why, because those questions mark the material character of the institution, the social questions of art and theory. Performing those regimes that always reveal and necessarily betray a little is a social symptom. And I find that very important, the extracting and insisting on symptoms, the places that are the cracks in the smoothness of the discourse.

St: When TkH was founded, I was at the end of my studies of art. In my thoughts and most works interdisciplinarity was implied. Although, I didn't give it much thought at the time. I enjoyed the company of people who think and work alike. I could say I gave it more thought now, but it is irrelevant.

If I am thinking of a number of TkH's performance-duels (I am not using the term only to describe one concrete performance at the Urban Festival in Zagreb, but the whole more or less simultaneous constellation of a series of performances I was present for on that occasion). And, you speak of a "method of presentation", after this brief discussion about provocation, interpellation (that may appear within TkH, on stage, at least); I wonder how much does presentation (even exposure) as a method appear even in TkH's somewhat aestheticized ironic approach. If it

is a case of "settling of accounts" that the impressionistic critique, as Bojan describes it, isn't capable of? How does the audience fit into this?

M&B: The audience? The audience, of course - in Lacan's sense: doesn't exist. Naturally, this is a joke, although... The audience is a world of accomplices, that is, the people who passed through TkH, around it or were a part of the atmosphere... By giving their friendly or collaborative replies and interventions... We are, after all, talking about some thirty or so people of different ages, gender, race. But, audience is also made up of fancy academic passers by / strollers through Belgrade's different new schools... The audience is also made up of academic observers (professors) who peer and follow the happenings around TkH and integrate or introduce them into university discourse. An audience is also the provoked or curious or icy theatre antitheory alternative of the nineties. Audiences are also opposing theatre and music publications that directly or indirectly refer to TkH's productions. An audience (readers with a capital R) also are - and for me the most important one - various young people, most often students, who see a way out of the Balkan prison and towards a new theory.

M&B: Tenja's and mine performance-lectures are always confrontations because confrontations are performed, not acted. The audience sometimes thinks we will begin to fight. But, those discussions are prepared in detail. We even strive to create clear theoretical positions that will confront. And "behind the scenes", we even often prepare both platforms together, because it is not easy to resist doubt about the clear position and to answer a critical question from the opposing system when you also see the other side as

relevant and sometimes feel like agreeing with it. Here this clarity is demanded because there are almost no clear positions on our scene, and the ones that do exist are not seen as positions but as unquestionable truths, but then the difference is obvious. This is meant for the audience's encounter with different systems of discourse, and not just one indiscernible or correct question.

There are no winners in our performances. More than anything, we show the networks of difference without "positive" immersion... on the track of Derrida, die *Bauhaus*... It was similar with one of our performance-lectures in Novi Sad, and even earlier in 2001 when Bojan, Bojan and I performed at CENP's symposium at the *Yugoslav Drama Theatre*.

TM: Working together, Ana and I quickly agreed that a discussion is currently most efficient form of performing for the material we work with. Ana prefers performance of thought. It is very difficult to work with her because she is a dangerous adversary, thinks very quickly, very complexly and doesn't leave you as her partner, doesn't wait to see if you have understood all the levels of subtheses that the theses she is explicating are founded on. During performance it is not easy to be both aware of all the levels of meaning and the functional use of the moves she draws in an attempt to, nonchalantly displaying her position, checkmate you. Of course, some of the moves are light baroque decoration, although they don't seem so at first. But, you must recognize that as well and relax for a moment, but not too long. I think our performing often includes a phantasm containing the question of how *Duchamp*'s chess games looked. That chess clock we used in the performance in Zagreb can be read as an homage to Duchamp's playing. I think of the clear positions as of a kind of idealization because my theoretical background is mostly psychoanalytical. Idealization understood in that sense is always a deflection from the clear perception of real conditions that the position you chose to defend places you under. (A psychoanalyst more inclined towards disciplined thinking through his theoretical concepts than me, might say that the idea we choose our own position is very concealing, very idealizing, very infantile one.) Your type of defense creates new conditions according to which you must position yourself. The more complex the arguments you find for the position you present, the greater the danger to betray the expectation of that clear position. Complex positions are schizoid positions, or if you prefer it politically correct, interdisciplinary nodes. Clear positions can be understood differently, as pieces completely defined by referential thought. In that case, I agree with Ana that it is difficult to find them on our scene. And an even bigger problem is the scarcity of positions, the lack of diversity, a small number of inspiring polemics. The poverty of the scene forces you to constantly strive to work with the scenes of the unconscious of the culture you work in revealing the unconscious and unused positions, artistic or theoretical, that is political. To leave the clear position as a piece of hard to reach ideally may mean to move from *Hegel* towards

Mark: To deduct Mark today still holds a promise of hope, unlike deducting Fraud, for example, which crushes that promise. I am becoming aware that, without prior arrangement, Ana and I continue to deduct opposing positions in this interview. I usually enjoy these TkH differences of ours.

AM: TkH's works are primarily theoretical, and then theoretical-artist. Some of the collaborators have their own projects, Bojana, Bojan, Siniša... that have references to TkH's platform, but move in different directions, some of them artistic. But not TkH. This is not splitting hairs, this is important for positioning of TkH's work, they are theory brought into (and deducted from) the art institution - and that is their base structure.

BB: I can agree with Ana that the difference between TkH's and Siniša's and mine projects is that ours are more artistic and TkH's more theoretical. Although TkH's projects also hold a certain art-theory continuum on whose different nodes different projects stand. For example, *Hyperreal Allegory* (installation-happening-clipping of photocopied materials) and *DreamOpen* or *Psychosis*, which is still a work in progress, are closer to the artistic end of the continuum, while other performances and actions are closer to the theoretical end. One important difference between TkH's and our work (Siniša's and mine) - and I am thinking here of *FRIDA KAHLO una pieña y tres corazones*, *The Dracula Project* and the *Archaeology/Autopsy of the performance "Waiting..."* is our collaboration with *Sensa*.

Berović, who, unlike Siniša and me, is not a performer but an actress. The whole project of *FRIDA KAHLO...* was precisely founded on on-stage confrontation of Siniša's and mine performance with Benda's acting. These three projects are fundamentally concerned with the problem of theatre - *FRIDA* and *Waiting...* briefly deal with the role of text in the theatre, while *The Dracula Project* tries to establish a new kind of political theatre, while TkH's projects are even more flexible and cover a more general expense of performing arts and art theory in general - although each project deals with its own issues.

It: Like *Desert of the Image*, for example?

BB: Our performance at the Queer Zagreb festival with *Desert of the Image* (which had been performed in a somewhat different version at the queerathon *B-visible* in Gent) is a kind of homage to Milko Šuvaković by taking over his form - side-projection with an abnormal number of scandalous photographs and an addition of Siniša's "live" screen where he mostly confronts my theses. In that way we are returning to the "TkH dialogue/confrontation" of different positions that appears in *DreamOpen* performed by Bojan and Kaenija (Orpheus and Figaro).

It: The distinction between performing and acting is one of the key points of interpretation of TkH's actions. How does this relate to performativity of text?

AM: I consider performativity an "inevitable destiny" of every performed text. And no other exists. This

means I am thinking far beyond Austin, Searle, speech act theory... primarily in the sense of semiotic performativity, in sense of Derrida, Peirce, Butler. Thinking of *text* as productivity, a practice that deducts actual, material, physical, real etc. effects - a signifying practice that never results with a final product, but continually redistributes its semiotic context, one that also defines it. This is also true of contemporary theory, even when it isn't its intention. (Although, for myself, the theory and type of text I, and TkH in general work with, it is an intention.) This continuously present performativity - present even when it tries to present itself as conclusive to secondary discourses, say a philosophical reflection or scientific argumentation - should be explicated, worked with. To confront an audience (reader, spectators, listeners) with the fact that the act of one text being performed in front of their eyes in a deferred and overwritten here-and-now, is never innocent, never separated from the material context it is performed in, and never transcends it. To summarize, I see performativity of text in the sense that text is discourse performed in a network of social institutions with very real effects and is, more than anything, frighteningly material.

B8: The difference between acting and performing is my key issue at the moment; it is something I'll probably be dealing with for a while. It seems that today's progressive examples of theatre and performance diminish the difference more and more. If we follow Judith Butler and see our "itself", everyday behavior as constitution of a fiction of identity. So, generally speaking, the difference is that acting presupposes fiction, that the one acting is something else than the what he acts, then performance is, let's suppose, *itself*. In both cases skills, techniques and knowledge are necessary, but I just have more patience to work and collaborate with performers than with classically trained actors because I can recognize their skills, etc., more readily and then manage to incorporate them into my director's or collaborator's or co-author's concept. It would be interesting to hear Bojanja say something on this, I believe she has conformed defining this difference in her recent productions.

B9: The difference between acting and performing. Firstly, all is performing, but when the question is put to the concrete differences between TkH's projects and ones some of us have done on our own, even though related to TkH, I'd say the following: TkH's performances were always instrumental to "theory at work", so they do apply strategies of performance, display and demonstrate to an audience, count on the effect of provocation, while coming from, not only because they are contextually specific, an examination of the context that presents or determines them (the theatre scene, Belgrade's alternative scene, academic circles, Belgrade's intellectuals, including all other occasions of TkH's performances). I would call it theoretical activism, something like deprivatification of territory which theoretical performance treads upon. Performing in several productions in collaboration with *Jan*

Ritorna (Mentenachapkin, TDD4Hulyses, Pipelines, a construction) may be popularly called the style of non-acting, but isn't directed by a strategy of performance art because it searches for, rather than shows something. It is not about the aesthetic effect of open interpretation, but perhaps about a form of producing productivity in which the performer and the spectator are included yet by missing each other. I am not thinking of the performance's failure in the sense of communication of intentions and effects, but of emphasizing the irreducible difference between the apparent equality of spectator and performer. I don't want to sweeten this by idealized, quite romanticized discourse of "loss", "failure", "lack of presence", the blah blah that is currently territorializing and deadening the critique of spectacle in western Europe, because it is always about deploying a set of procedures, but without controlling their efficacy. I'm drawn to text-theatre by the possibility of testing the borders of comprehensibility and resistance, and also the intensity of performance, a certain autonomization of event that cannot be completely controlled by the logic of sign and speech act. In other words, it isn't ruled by the regime: something stands for something else with the power of enumeration, even though its function is only to move, relocate and destabilize the totalizing structures of context.

H: Where do you go from here? Plans, wishes, needs... relinquishments?

AM: My game plan is a systematic, thorough and long-term introduction of TkH's discourse into the local institution of performing arts as an indispensable discourse. Not only because it is me and the rest of TkH - although this will happen through TkH's members' creation of one transversal-institutional network - but because the local scene must face the current enveloping global and international discourses it doesn't recognize or have the ability to conceptualize, while they are defining and inscribing (that is, ensnaring) it on an international map. This means constantly shaking up the quasi-security and quasi-stability of discourse of one marginal culture that kills itself with lies that no one is so good, smart and talented as it is, while its possibility of existence is taken away.

M8: For TkH as an "occurrence" in the post-socialist culture of Serbia this means a struggle to survive on the local intertopic scene and to enter, individually or collectively (in any combination), the international scene, theoretical and artistic. For most authors who have tried through TkH's mutations I think, as one who is much older, the immediate future holds a discursive march through the institutions of university, culture, art.



Important Works

- Internet theatre-theory performance *Psychosis and Death of the Author: Algorithm-* YU/03.13, TkH Center and the department of Digital Art, University of Arts, Belgrade, in progress.
- Theoretical spectacle *Including in Deconstruction*, Urban Festival, Ad Hoc 2, Faculty of Philosophy, Zrenjanin, 2003.
- Radio play performance *Why Kathy Acker never met Marquis de Sade?*, Radio Belgrade, E. programme, 2003.
- Theoretical spectacle *Including in Deconstruction of Postsocialist Mythologies*, symposium "Art university as experimental space for artistic, pedagogical and scientific innovation", the President's office of the University of Arts, Belgrade, 2002.
- Theoretical installation *Artists Have to Walk Through Theory*, international manifestation "Real Presence 2002", Museum of 25. of May, Belgrade, 2002.
- Theoretical performance *Performing Gender*, "April Meetings 2002", SKC, Belgrade, 2002.
- Theoretical duplex *Inversion/Asymmetry*, a part of *Akcia/Frekcija*, net.culture club MAMA, Zagreb, 2001.
- Opera spectacle *DreamOpen*, by commission of the festival "New Moment Ideas Campus", Teatro "Terini", Plan, Slovenia, 2002, National Theatre, V. floor scene, Belgrade, 2001.
- Theoretical performance *Tkh Inversion*, INFANT 2001., Cultural Center of Novi Sad, 2001.
- Exhibition/happening *Hyponal Allegory - the Studio of a Theoretician in the Age of Postsocialism*, Gallery SKC, Belgrade, 2001.
- Theoretical performance *Walking Theory*, National Theatre, V. floor scene, Belgrade, 2001.

Collaborators TkH, 2000. - 2004.

- Bojana Ovođić
- Bojan Đorđev
- Šinisa Ilić
- Vlasta Bić
- Milko Lazić
- Tanja Marković
- Ivana Matić
- Milo Milićević
- Ivana Stanatović
- Jelena Novak
- Maja Pešić
- Ksenija Stevanović
- Milo Šuvaković
- Jelena Velicković
- Ana Vljanović
- Katarina Zdebar

ISBN 3-00-00994-4) this is a work book for choreographers, dancers, presenters, and at the same time it is a book for everybody's own imagined version of **SCHREIBSTÜCK**. The basic idea of this project is that a choreographic score - there are several different interpretations worked out and then presented on stage simultaneously. The long-term goal is that further versions of this piece will be developed in other countries and cities. This score is not a graphic dance notation of movements; it is a spatial-temporally structured succession of scenes. The material and dancer-like realizations are worked out by the performers. Next to several dancer-like tasks, the themes comprise actions concerning elementary human activities, verbal remarks referring to the piece, and structural indications. ► The project Schreibstück consists of several agents. There are this book, the boxes with the tools needed for the production, the concept, the versions already realized, the versions not yet realized, the administrative production, and the future possibilities of developing the piece. It is also intended not only to use these elements of the piece, but also to show that they are autonomous forms of the piece.

► The idea for such a project grew from the first time of my first commissioned work I developed together with Estonian dancers with the help of the dochte matinée in Tallinn. Further tours in different countries gave me the opportunity to confront my own way of working with the practical work in collaboration with people coming from different cultural contexts. It would be interesting to develop a piece in several different countries, which takes different culturally related forms of being into consideration. ►

The Western European discourse concerning dance is a very specific culture, which cannot so easily be transferred to other cultural systems and their cultural contexts. But even within the European borders, there are fortunately endless differentiations and opinions concerning this issue. The main discussion, which I had with all the participants in this project, is about fixation and definition: Which, how far, and why things are defined in the score, and later, if they have to be carried out like that, or on the other hand, why things should be left open. ► It is significant that every person has at least one interpretation. By distinguishing the constituting factors of the project (the work of the author, the realization, the administrative coordination, etc.) and the disposition of the elements (dancer-like movements, sections, performative attitudes, the stage,

THOMAS LEHMEN



Razmišljanja o projektu "SCHREIBSTÜCK"

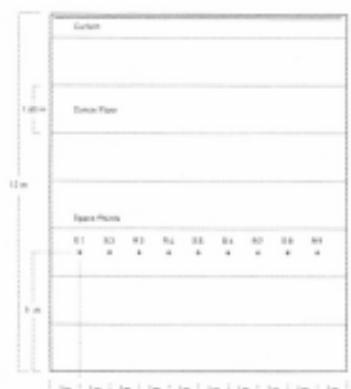
Thomas Lehmen

Prevod: Nada Nikolić

"Schreibstück" je autorsko djelo za ples. Koreograf koji ga postavlja u izvedbu komplikira vlastitu varijantu koreografije po tom konceptu izloženom u knjizi istog imena, ali bez mog daljnog učinkovanja. Svoju varijantu izvod paralelno s još drugim dva koreografa istovremeno na istoj sceni također bez mog učinkovanja. Ono što uvek primjetim je da se razlike ne nalaze ondje gdje i onako kako ih oblikujemo te isto tako, ono što je zajedničko pojavljuje se ondje gdje i onako kako nije zbijeno. To prihvati, veliki je zadatok za gledača.

Čet će se da sve to predstavlja neštoču nekim gledačima stoga što su nekih trudili proizvedeni "različini ugovor" koji načinje kako bi gledane scene trebalo gledati i razumijevati, ne bi li se bilo ne ispravno, točno, "koravno" strani. Međutim, ukoliko netko ima problema prihvati ono što sam vidi, kako je moguć daljnji razgovor i na kojim osnovama?

Space_Plan of Performance Area



Space_Use of Performance Area



Nivo 1-2-3-4-5-6-7-8-9-10-11-12

Snage predstave ne mogu biti u činjenju da one nisu mogućnost promoviranja radikalnosti u izveštanju različitih varijanti, koliko u manjim razlikama među ljudskim biomima i njihovim pokazujanjima da se potrije unutar konteksta i ispred tema. Teme su koliko besplatne tokom i komplikacije. Temeljni ljudski funkcije poput "Jedrenje", "Rad", "Umiranje" implementuju se uvek iznova u konverziji "Ljubav je prila", "Očuđivanje komada", "Osvobodilačka komada" itd., preko kojih plesači upostavljaju očove prema projektu.

U vremenskoj liniji grupa edina za drugom predstava sasvim slijiva radenje i izvedbe pripremljenje jednoravninske komade na određenom tokom u il. poljme u prostoru. Struktura je ista za svakoga, a oni imaju mogućnost odmaknuti se od njihovih zadanih u interpretaciju strukturnih zadataka, pri tom imajući na umu da će druga dve grupe izvesti iste teme u vremenskom zasakozu.

Varijante pokazuju različite strategije bavljenja strukturnom. Neki razvijaju obave iskoju dužnos, stvare svoju jednoravninsku okomotu i izvedbu ih točno tako savijaju, preprečujući u potpunosti odgovornost autora. Drugi su zasebi pribrede zadatku vlastite konceptualnosti i identiteta, izmaksuju konceptual pokazujanje da ga nadaju nemedju mu drugi niko, bježeći u drugim identifikacijama. To postaje kontekstuirano i razvijano kroz motični pogled drugog što susjedno može promovirati i gledajući.

Neki su svi pojednostavljati i optužujući od strukture i tema tako da se njihovi vješti ne poseduju kontekst, nego prepoznavajući sveobuhvatne, neupitne mrežaste, ili moguće me. U povoljnijem slučaju moguća je doseg razina bavljenja svim planima koja se pozivaju, bez izdvajanja, i dočekati da one ova produktivno uđu u izvedbu.

Osim, nameri, u svakom slučaju ostaje isto, što su su željeli bici isti, svaki, jedu, plešu, umnu, jedu, ne, radaju, bježu, rodaju, govore mnogo gluposti, vise jedna druge, mreže, tulajuće besede, jedno se razlikuju po stilu. Samo izostanak na mračni simbolici i identifikaciji one razliku.

Stoga su i sve varijante dobro i zaslužljive. Ne postoji bolji i lošiji. Promovujući izvora u jedan stilski ili genetski letnji, ne bi bio primjerljivo. Promovirati je baštan isamom sebi. Ne postoji nikakav kontekst koji se može primijeniti na ovakve individualne razlove. U najboljem slučaju, može jedino na suradnju prema tim uvjetima.

U početku mi je uskočio log projekta; činjenica da nismo u mogućnosti da učinimo cijeli prihvatači vaspitanje, tako god one bili konstruirani, bila gromota. S vremenom sam se naučio bolje nastati s tim. Dakle i kad rezultati ni najmanje ne odgovaraju mojim estetskim očekujima, "nikevi logi" dovršek se očjice bolja, kao otaznik, običao od svake potrebe za kulturološkim ili estetskim alternativacijom vlastelog,

1079-1080

problems of nuclear industry, an application of the concept of environmental performance indicators

U surgovoru s plesačima za vrijeme trajanja nadog proceza uvek je uvođeno jedan aspekt, onaj podjeljene odgovornosti. Premaši konceptu, nemogućnost rješavanja biloč plesač u biloč, zajedno osvjeđenom prostoru, onjima se da se naokon pot mimoši vod u zraču, očekivanje da on život posvećuje iskano u ciljanju, da se spektaklom usmjeri vod na sam pogled pomerajući približavanje iz jednog drugog sjeća u binalnosti, da bi se već to podnijelo nužno je suprotstaviti vod ilj pobjjeti. To od izvedača zahtjeva jaku prečutanju, nemoguć kognitivno preosjećanje samih sebe i konteksta komada. Odgovornost začinjanja biloča ne može se nečekajući učiniti na osnovu vod. "Nemogućnost" je u vod.

Što krozogulli mješa kada kada da im je ogrozljena vloboda da prenesu viseči učil i kome silno, preko krovu u zgradbo?

Apsolutna ravnopravnost svih ljudi može postojati jedino kao utopija. Bez sjećanja nema razlike za više ljudi.

ili da preoblikujem pitanje, možda li se nazvati slobodom konstituiruju vlastiti raspoloženi npr. slavljenje vlastiti zadržanosti? Ili, da li je sloboda reprodukcije vlastiti otiskivanje simptoma? Sloboda koja

U kazaloštu je gospodin Vido je uobičajeno napisati na predložnom drugi i autor, u polju koreografske se preduzeće napisati s imenom i prezimljem koreografa.

U jednoj strani on "čvoriti" zadata za materijalne te druge jezne definicione strukture pokreće kreativne, sebe- i drugog-kovertujuće plesove u području napetosti velikih određenih konteksta i ograničeno mogućnosti pojedinačne da cijaku, umiru te određenost. Da lije plesat autor vlastitog plesa? Da lije plesati autor osjećaja koja misli da može hvatiško ukonimo i koji u određenom mjeru plesaju neuspješne teme, žanrovi, osjećaji, došlo jesam, zapravo ono što osjeđam. Dojam osjećanja ipak nikako ne predstavlja već osobi komunikaciju sa svim tim sobom, kain ni druga govorena istinska. Šta se srećta uži

Kao što sam rekao, još mislim da u preživljavanju simptoma i koncentracijskog, ovaj se preživljavanje i transformaciju kontekst je još podstavljen da se shvaća delom smjera, a to je značilo manje

Reflections On The Project "SCHREIBSTÜCK"

By Thomas Lehmen

"Schreibstück" is an authorial piece for dance. The choreographer who executes it into a performance completes his/her own version according to my concept presented in the book of the same title, but without any further involvement on my part. The choreographer then simultaneously performs his/her version parallel with two more choreographers on the same stage again without my involvement. What I always notice is that the differences are not found there and where one expects to find them, and that what is common appears there where and in such a manner that is not desired. To accept this is a considerable task on the part of the viewers.

It seems that all this presents a difficulty to some of the audience members as they are used to finding a prefabricated "theater agendum" which stipulates how certain scenes should be viewed and understood, so as to be on the safe, right, "correct" side. However, inasmuch as one has problems accepting what one sees, how is further discussion then possible and on what grounds?

The strength of the piece does not lie so much in the fact that it offers the possibility for observing differences in the execution of the various versions, as in the lack of difference between human beings and their attempts to affirm themselves within the context and someness of the themes. The themes are as banal as they are complex. Fundamental human functions such as "Fucking", "Working", "Dying" are implemented again and again in the canons "Love Story", "Exploration of the Peace", "Personal Philosophy" etc. through which the dancers establish a relation to the piece.

Three groups wander successively from left to right through the stage along a time-line, performing prepared one-minute pieces at specific points or fields on stage. The structure is the same for everyone, and they all have the possibility to go away from the rigidity of the given in the interpretation of the structure or task, at the same time knowing that the other two groups will perform the same themes within a time-lag.

The versions show the different strategies in handling the structure. Some perform their duty well, assimilating their one-minute elements and performing them also well, leaving the responsibility entirely to the author. Others truly put a lot of effort into retaining their own characteristics and identity, evading the concept with attempts to surpass it by imposing other images onto it, fading in other identifications. This becomes revealed through contrasting and observing the view of the other which can be observed at the same time by the spectator.

Some simplify the piece for themselves, abstracting it from the structure and themes so that context is no longer mediated through these, but through the assumption of an all-encompassing, unquestionable metaphysics, or perhaps not. In a favourable case, it is possible to reach the level of dealing with all questions that arise without avoiding them, and allowing them to enter the performance in a productive manner. The basic, however, remains the same in every case: every human being is the same, they all shit, eat, dance,

die, fuck, give birth, are born, talk nonsense, love each other, hate, and kill as well. The only difference is in the label. Only expressions on the symbolic and identification level create the difference.

For this reason, all the versions are good and interesting. There is no better or worse one. Observing from the outside, not one stylistic or genealogical criterion is applicable. The observer is thrown back to him/herself. There is no criterion which can be applied to the conditions of individual works. At most, perhaps only on a consequent remaking of these conditions.

In the beginning, my experiences of that project - the fact being that I did not have the possibility to do anything except accept the versions, however they were constructed - was terrible. In time, I learned to deal with it better even when the results scarcely correspond to my own aesthetic sense. After it one feels better, like showered, cleansed from the needs of cultural and aesthetic differentiation of what is seen, and cleansed from the necessity for the communal spirit on the basis of symbols.

In discussions with the dancers during the duration of the work process itself, one aspect always emerges, the one about divided responsibility. The transparency of the concept, the impossibility of hiding the being of the dancer in the white, bright space, the fact that after five minutes everything is already known, the understanding that life still repeats itself only in cycles, that the spectator inserts already at the gaze of the spectator are transformed from another world into something banal, and for all of this to be endured it is necessary to stand up against it or to flee. This demands the performer's strong presence of mental and physical mediation of their own selves and the content of the piece. The responsibility of one's own being cannot be transferred onto anything or anyone else. "Schreibstück" is either or. What do choreographers think when they say that they are limited in their liberty to convey their style as they are used to?

An absolute totalitarian freedom can exist only as utopia. Without memory, there is no difference for more freedom.

Alternatively, to reformulate the question, can one call the use of one's own lack of freedom as freedom, i.e., by using one's own prerequisites? Because, a freedom the reproduction of one's own stylized symptoms? The freedom that perhaps remains is in the overcoming of these symptoms.

In theatre or in music it is very common to work on pieces by other authors; in the field of choreography, this practice encounters considerable difficulties.

On the one hand those "personal" tasks for the material, and on the other, the clear definition of the structure shows creative, self-and-other-constituent dances in the area of tension of largely determined context and limited possibilities for the individual to act within this determination. Is the dancer the author of their own dances? Is the dancer the author of his/her sensations, one means to claim unique

for himself/herself, and which to a certain extent provide the inevitable caste for truth. I feel, therefore I am, actually that what I feel. The impression of sensation somehow does not represent a higher form of communication with oneself, nor any other linguistic techniques. All are nothing more than impressions and images.

As I have mentioned, I believe that in the overcoming of symptoms and concentration in a being, the conscious presence of the dancer in the current context there is a freedom to give things a direction, and this is much less spectacular than what that theatre-craze often demands from us.

www.thomaslehrer.net



Philipp Gehmacher humana kinetika

Franz Anton Cramer

Foto: Chris van der Burgh
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Austrijski koreograf Philipp Gehmacher (1975) hirđoglavu radi na novom obliku artikulacije plastičnih okusa. Rođen i određen u Salzburgu, obrazovao se u Londonu, a oproje godinu dana radi u Beču, gdje je u travnju 2003. prikazao svoj dosada najveći komad "mountains on mountains". U njemu se pot plošača, među kojima je i sam Gehmacher, okuplja u vježbljenoj artikulaciji razgovor o ljudskoj i kinetičkoj komunikaciji. Franz Anton Cramer piše o doživljaju pjevaču predstava u Utrechtu i Berlinu te o perspektivama koje čekaju Gehmacherov sad.



Razvoj plastičnih stilova poslijednjih je desetljeća bio krajnje buran. U novoj i nejnovoj povijesti evolucije tražno su se odzirali samo malobrojni parametri ili (bitne) karakteristike. Od demokratske, antelitske empatičnosti šezdesetih godina, od "pedestrian dancea" Judsona Churche do čaroljnog sklopa značenja kod Jeromea Bela, od branih slučajnih operacija dvorca Merce Cunningham i John Cage do kulture performansa, od istraživanja nastupa Pina Bausch u eksperimentalnih situacija Xaviera Le Roya, taj se žanr nazadivno proširio. Poput plina, čije je glavno fizičko svojstvo nesputno prostorno širenje, ples je danas moguće dosegnuti svoj maksimalni volumen. On zauzima cijeli prostor koji mu stavljuju na raspodjeljene kozulice, kulturni menadžment i intelektualnu smjelost.

No s tim su se totalnim odricanjem od nekada mnogo uže definiranog predmeta mobilizirale i protivničke snage. One "ples" zeli ponovno konzervativni, izdvojiti ga iz puščajuće atmosfere mogućega i ulti ga u boce pod pritiskom, isposneće za najveći pritisk i u svaku dobu spremne za potrošnju. To što ta - konzervativna - nastajanja rješio pod obiljno raspravljanjem s teme što je ono što ples zapravo čini semostalnim, što bi ga moglo odlikovati u odnosu na druge oblike prikazivanja - taj nedostatak čini tradicionalne pozicije kritike plesa, utvrđene prema afirmaciji, teko bažnjačinama, ali i tako učinkovitim. One obilježuju stalne vrijednacne i strikne auditive od kojih se ples u komercijaliziranom kulturnom okružju teško može obići. Jer tradicionalnom razumijevanju plesa pripada to da se on mora pokazati pod triju prethodnicima: spektaklu, erotiku, bravuru. S tom se trijedom povlažaju nade da se može prognaći i učiniti bezbezbenim sve opasno, iako subverzivno tog žanra. Stoga ples, zeli i biti primijenčen, najčešće mora biti jubek; mora zauzvjeti; i mura u svakom trenutku obajnjavati sam sebe. Inače se oducuje kao "intelektual" ili "konceptualni" i smatra se u nizu umjetnosti. Neka se onda sami gledaju! Novim, napisanim oblicima i stilovima plesa odnosno koreografije ne priznaje se prihvativi iskazni karakter.

Stoga se na žalost može osjetiti turi von ometništva kad se koreograf, kao rezultat temeljnog refleksivnog procesa o svom postupajućem, ponovno okružu paradigmama koje u konzervativnom smislu trajuće imat veze s nekom "biti plesa". Kad se, dakle, za oblikovo polazilište ponovno uzme jedan specifičan oblik kretanja i pokretnosti - skonči "četvrt kretanja". Kad se djeluje iz izmenjenosti medija tijelo i njegovih kinetičkih odnosa, umjesto da se poduzima neko citatično-konceptualno razlikovanje vlastitog misaonog procesa. Povezivanje tih dvega postupaka tek rijetko uspijeva onako snitno i u jednom posve temeljnog smislu onako prototipičnosti kao posljednji put u "Projektu" Xaviera Le Roya (2003). Tom koreografetskom potražnji na granici između umjetnosti i igre, slučajnosti i planiran-

nja, proizlom iz ponavljajućeg procesa "kritike spektakularnog umjetnosti", neće se moći odrediti da je postao komad velikog kalibra. Uostalo, on se bavi veoma artificijalnosti i autentičnosti, djelovanja i njegovih pravila, kognoci i nesvrhovitosti umjetnosti. U tom kontekstu plesači ne komuniciraju kroz uloge ili tehničkom bravurizaciju ili vlasništu svojih osobnih pokuta, nego samo kroz pravile igre (na primjer u obliku igara lopćom). No istodobno u istoj igri vrijedi: ona je smrtno ozbiljna, i to više što se više "samo" igra. Modus teatralnoga ne može pobjeći niko tko u njega jednom uđe. Ma koliku ne odzurnimo ono "vani", gledači i njegova potraga za "simbolom". Pred tom je praprikom "Projekt" se svjajom gestom smrtnike dešurao stao. Pokazao je da se samo kritičkim, takoreći distancirajućim stavom još ne ukazuje ni na kakav nov smjer. Stoga je za mene jedan od sasvimih zaključaka koji se mogu izvući iz mišljenja o plesu poslijednjih godina taj da se ne možemo odrediti neke kategorije "bitnosti". Ne propativati ples i koreografiju - razumjene kao samostalni, čak i nezavisni od sebe, oblikovi - a obzirom na neku takvu "bit", dakle upore ne počinjati potragu za nekom dubljom osnovom za specifičnu aktivnost plesa, štoviše, uime temeljne kritike spektakla možda i zabrinuti postavljanju takvog pitanja - takav stav zatvara jedan instruktivni put približavanja plesu i bavljenju njime.

Možda razlog za moju iskušu o bitnosti plesa proizlazi iz njene protutjeskice, ciklotruko okrenute dijalektičke geste čuvanja. Jer govoriti o plesu uvijek znači i pregovarati o specifičnom odnoshu logika i sime, to znači u verbalno obilježenoj kulturi branići sposobnost da se traže i razvijaju drukči, možda primjenjiv putovi sporazumijevanja. U govoru o plesu bitnosti mogla bi biti skrivena nemjera da se neusput povrnom apstrakcijama madijskih i intelektualnih svjetova života postavi nepozorni oblik komunikacije, koji je iako izrazite izrazne snage. Drugim rečima, utopija plesa (a umjetnički ples moderne nije zamisljala bez mišljenja same utopije mogla bi biti zastupanje jednog oblika razmjene i skusaka s ona strane tradicionalnih, logocentrinih staza ber kap oblika mogućnosti da održavanje budnim sjećanjima na preverbalno u ruku verbalnoga. Upite na to mogu se nadati još odak se um podloži izlagati svojoj vlastitoj kritici. Premda se u klasno-pravjetarskom mišljenju idealizira još radi o suprotnom pokretu. "Fenomenologija duha" Georga Wihelma Friedricha Hegela (1807) uvoj prikaz pojavnih formi duha u likovima, koji se izmjenjuju razlike kao sive vedi glikat forme, kao dematerijalizacija. Kad Hegel "kip u ljudskom liku" još nema čušu, ona je mnogolika, zburujuća i mračna:

"Priroda koja se vrati u izvori bit spušta svoju živu raznolikost, koja se upoznjava i preleđe u svojem kretanju, u načinu kudanje koje je "pokreće umatnjenost"; i ta umatnjenost privo je još jednostavna tama, ono nepokrenuto, ono bezobzidben kamen." (str. 511)

Na upravo je zadaća umjetnosti (uz ceteo) da ukine tekuće tame, da razgrne "pokrovac unutrašnjosti", da rastvjeri scenu:

"Stoga atavistički kretanje obično je mješavini prirodnog i samosvesnjeg lika, a te dvojazne, samršne sebi zagonetne bti, ono svjedoči koja se hrva s bejčićima, sponziraju ono jednostavno unutrašnje s mnogooblikovanim vanjskim, tamo mali s jačinom izvanjština, izbijaju, jakom dubokom, teliko razumivome mudrosti." (str. 511)

Tu je dana ključna suprotnost: između ideje i njezino vanjskog izraza, kao između sadržaja i forme. Ono promjenjivo lik i kretanje kretaju se s onim nepromjenjivim pojmom kao posudom duha. Zato ta vanjska suprotnost na simu traju. No ujedno je ona neizbjegljiva, sve dok se uopće imaju posebni oblik te dake s nekom - uvijek pojedinačnom - formom:

"Ta je forma pod u koju se supstančnost izdala i učinila se subjektom te iz neđu čine izbjegnost same sebe uskraćuje običajni duh kao oblik odobrenog od prenose i svojega neposrednog postojanja." (str. 514, moj kurziv)

Lik, kao izvanjška, puška pojava, uvijek želi upućivati na nešto što je u njemu sadržano. Ali on to - nejačljivo - ne može. Jer on ustraže - kao tijelo, kao res extensa - u protegnutosti, u kontingenčnosti (živog tijela). Taj se parodika može još razgovjetnjivati meničiši a pogledom ne ples kao izvještavanju formirnost lika i kao formirnost koja u kretanju ujedno uvijek iznosi prelazi.

Taj duhovat, više neupadljiv antagonist oblika i kretanja, koji prije svega muči klesačem, ali koji ga i inspirira na nenačimljiva djela u kiparstvu, to protu-kretanje stičnog mišljenja, možda još nikad nije doista prepoznavao kao pitanje koje se postavlja u plesu. Jer kretanje se uvijek udaljava od svojega vlastitog potvrđivanja, koje ono u svojoj vlastitom provedbi ipak ujedno uvijek iznosi postavljajući potvrđivanje celička. No kako nešto tako prepoznavano i neodredeno poput kretanja (Gde je njegov supstrat? Kako bi se ono moglo razviti u daju, u pojmu, u samostalanu zor i vlastitu svijest?) može stupiti resuprot dnu? Kako se može doći do očetodrenog srušavanja, kako od predmeta zona do njegove sponziranosti? Kad kretanje (zrno, ljučko), impulz ipak "nekoč" treba predstavljati život ili bar neki oblikovni princip kao takav? "To nije ples neki opijani bejčićnjak, ni skakutere neke ulicke Flore - to je, neprav, blago stranje muzičke same plesne umjetnosti" (moj kurziv). Tim se njemački krajem 18. stoljeća u Napoliju Nijemac Alois Hirn optužio klesačkim pozama onih živih ikova avant la lettre, naime attitudema Lady Hamilton.

Kant je poznavao takve granice između onoga što se može i ne može uvidjeti - bar na području transcendencije. Hegel ne želi priznati takva ograničenja. Za njega DUH cevaju svijet

pojava (svih pojava), uključujući i njegove vlastite kako bi ih uvrstio u svoj sistem pojma (= apstrakciju), kako bi ih potinio. Brejet po tome budi nastavljanju u apstrakciju - ili bolje: povratku u taj razgovjetnjost, onome goje se razigradi pokrivajući unutrašnjost i lik je celoboden od svoje prirode.

No svjet stvari tame se žutro protivi. On je ujek ikonografski, protegnuto i mnogočak u vremenu, kao zor. Kip Antonija Čarova "Plesačica" (neustal između 1809. i 1812. danas u posjedu Državnih muzeja u Berlinu) paradigmatski pokazuje to protučeđe klasičnim pretrobeno u sliku: ona neznačaju eksistenciju i čak uživa u ljepljem oblinjanju svojega vlastitog tijela koje se dražesno očitavaju pod razinom tankom hellinom. A ujedno je posve komponirana cijelina, podvrgnuta tijelu, objekt pojmove i apstrakcija "plesa". Kompozicija koja se na tlu kretati prema stolnom formiraju vlastitog lika u prelježanju iz jednog pokreta u drugi, nego slijedim nastavljanju u pojam. Vedrino, ono transitorno, cijetljivo simulacije kretanja u poziciju ukočenoga i pojmovnoga, čarobnoga onu aporiju prevedene tjelesnosti koja je upravo izmisljena iz tame materije da bi trajala na svjetu duha. A upravo živost, diferencija, ono nekompatibilno (i dakle "bitno") tijelo koje pleše - sve je to izbrisano. Ples i kretanje postali su idejom. Za svoja izvanjština ta je ideja učela lik (judiškog čarobnjak) tjelesu.

Mesim da je tu zaučastila posredovanja između jednog samosvesnjeg oblika - koreografski - plesno formirajuće ideje - i formalne ideje supstančne, kao prolazne slike kretanja, kretanja. Kao protučeđe svakom trajnom liku, govorio ponovo o plesu kao suvremenoj teatralnoj formi. Na to upućuje sam Hegel u svojem poglavju "Živo umjetničko djelo", kad kaže: "U tom izvanjštini u potpunu telesnosti duh je odložio sa sebe posebne domovne i neznačne prirode..." (str. 529). Tijelo povezuje duh i prirodu, ali ne pripada više njihom području isključivo. Ono ostaje podvrgnuto materijalnosti, a ujedno i instrument, kao medij celobodenja i (sens)epoznajke:

"... da u svojem prikazivanju bude kao predmet ovog sejera, da se ne nadi samo s izvješnjom pojma, nego da za lik ima sam svoj pojam, tako da pojmu i prevezano umjetničko djelo znači jedno za drugo kao jedno te isto." (str. 514)

Čini se, dakle, da s odnosom tjelesnosti, dakle konkrece, i pojmovnosti, dakle apstrakcije, stvari stoga složenija nego što to ponakad žele zemljari kritički, plesni i koreografski krugovi. Stope bilo zbiljskoga i onoga što se o tome zbiljskom može plesno raditi ipak nisu bilo tako jasno odvojeno. Naravno, drugo je pitanje jesu li te kategorije upore primjene predmeti - svjetlu, plesu. Luce Irigaray to nješta u svojoj knjizi "The Way of Love" (2010/2002). Jer ona se energetički protivi u filozofskom mišljenju uobičajenom razlikovanju svijeta na sponziranju i njegovim predmetom, na subjekt i objekt. Po njoj, ta vlastna filozofiranja teži tome da sve učini samo

istim, da tijelo približi subjektivnom i time zanjeđe jedan odnos razlike.

"Najla se nacionalna tradicija mnogo bavila 'govorom o', a 'govor s' svela je na govor zajedno s istim stvarima. Bio preostavlja zajecarski univerzum i razgovore o trećem bez preve komunikacije među nama samima ... No to tada još nije stvo komunikacije između subjekata, čak i ako je mnogošću osigurava predmet o kojem podrijetlju razgovorjeni." (str. 71)

Iriganyi plidiš za nov, ciruklij oblik jezika i govora, kako bi se postigla jednako vrijednošć u svježem sponziranju, priznatoj, življenoj razlici.

"Da bi bilo komunikacije, bitno je da nai drugi dodirne, osobito rjeđima. No još ne znamo da dodirivanje rjeđima, osim onako kako smanjuje blizunu zrake, 'sjećanja'." (str. 111)

I tu duga zabilježnica napokon dohvodi u blizinu svojega cilja. Neime, me koliko se grubo sileka kognitivna pozadina problema: raspoređe o tome što bi ples mogao pružati u životu i funkcionišanju društva, koje potencijale budi i koja područja dovodi u pitanje, propovjedanje o bili plesu morat će se baviti upravo takvimi pozicijama koje za osnovu uzimaju tjelesnost; naravno, za osnovu koja sama za sebe niti ne može, nego joj je potrebna specifična, oblikovna forma kako bi u samoj sebi niti mogla saopštiti i drugima, s njima komunicirati. U tom svjetlu ples bi mogao polagati pravo na rang temeljne prakse, mogao bi biti dio se njegova vlijanju proteže daleko s one strane logocentrizma, mogao bi postati vježba u razlikovanju.

"Gde je čovjek pokušao pristupiti drugome kroz govor, a da to nije već bilo uhađen u isto, koja ponizava njihove razlike i pretvara njihovu komunikaciju u taulodaju, u preprogramiranu scenografiju, dvoglavski monolog? ... Čini se da se čovjek u razvijanju kulture, povijesti, nije pustio učavljavati od samoga sebe." (str. 491.)

Pritom se za Irigaray nipošto ne radi o tome da dovede u cirkuju logiku konstituciju izpoznaće po se. No u njenoj argumentaciji mogla bi se kao dodatak taj logički formi pronaći formulacija jednog modusa kinetičkoga - poziv na ples... ples posvete umjesto čuđenja, ples individualnosti.

Imam nešto za tu slutnju. Povod za ovaj tekst doista dolazi od Philippa Gehmacheria. U njegovom komadu "mountain reise mountains" (2003) bilo je citirano nekoliko rečenica iz "Lie voie de l'amour" Luce Irigaray (originalno izdane objavljene je na francuskom). Osim toga je bio preusred sunjet u Gemachlerovom oblikovanom formom zornosti kretanja, s kojim i u kojim je ipak probila nova vrsta kinetičke komunikacije. Molte je to onaj oblik poštovanja blizine (koreografske komunikacije) i razlike (temeljne nejednivosti tijeli za koja se zazabe Irigaray i koje je konstrukcija kulture već

ociglavno razvila kao zajednički oblik čitka pojedinca u svakom njegovu specifičnom kontekstu. U svakom slučaju, ono se kao pitanje ophodnja s konkretnim umjetošću apstraktnim odnosima moci, diskurzivnosti ili žutim tlocrtevima društva.

Ovaj tekst, dakle, pokušava pokloputi račun o udinku, o osmju koji je na mene ostavila Gehmacherova koreografska praksa. On treba pokazati kakva je ponuda, kakav je potencijal sadržan u ovom koreografskom materijalu i zašto mislim da se, negdje li se razlike Gehmacherova koreografija u odnosu na tradicionalno razumijevanje plesa, mogu izvesti tako dalekočestni zaključci - pri čemu je, naravno, eminirana opasnost diskurzivnog anekdotiranja, neuspjele komunikacije zbog teške hermeneutičke žudnje. O tome se odluka može donijeti tek na kraju teksta, a vjerojatno tek i tek mnogo kasnije.

Gehmacherova predstava "mountains are mountains" vidio sam više puta. Sjedjeća nemilovanja o toj koreografiji za pet izvedbe rezultat su razmatranja i refleksije o tome. Zato je moj susret tešak u koresimiru - dakis u nekoj vrsti kretanja. Teko sam prvi put vidio prije svega događaje. Vido sam kompozicijske odluke. Vido sam neizjednu koreografiju budućnosti. Mogao bih reći i neprimjerljenost koja je postala tekuća. Kad bih morsao tražiti neku usporedbu, rekao bih: vido sam kako se prilično hladan planinski potok obrušava u dolinu, preko više se stvaraju akumulacije šir u jezeru, da bi zatim teško dalje i ponovno se udjelju iz vodnjog polja. No negdje su napustiti šljundana polja i lirske opisivanja i pokušati stati na čvršće to, naime postati pojmovno jačnji, točniji u opisu.

Prvi sam put vido "mountains are mountains" u utrckatučkom Akademijnom kazalištu kao dio programa Springenca 2003., i to 18. travnja u 19 sati. Kad uklazimo u dvoranu, Sloned Huvi već čeka, naslonjena na zid. Sjajno dugi ostatek uključeno. Drugi - semi, ozbiljni, kameni - dozeze u kut. Svi nose sivo-pastelu odjeću. Duga su razdoblja neprimjerljenosti; tu i tamo ruke se šire u malim pokretima. Pogled petrova plesača najčešće se spuštaju na to, prazni, bezizražajni. Naginjanje glave, učlanjenje grudnog koša, promjene položaja stopala - i to je već sve. No to poštuju sami dogladi kretanja. Zatim se učudjavaju trenuci približivanja od sebe/razdvajanja: Gehmacher diti obje ruke na grudima, iznad srca, i dvo-ri put oponaša otokljaju. To izgleda, i po intenzitetu pogleda usmjereno na samoga sebe, kao loko, kojemu slijedi osušljivanje. Dugo se nastavlja na toj graničnoj mirovanju. Svak pokret ima odjek, ali je on ukrojen, i lomeko nijem. Plesaće se mnoge figure, rečenice, fraze ponavljaju, ponekad hridoglavko, najčešće usputno, to se jedva primjećuje.

Jos je uvek svi nagurani u svoj kut. Na stražnjem je zidu mikrofon. Kad se ne pobeti govoriti? Gdje se skriva komunikacija? Umjesto da odgovori, Gehmacher pada sviom dužinom na tlo. Nikto ne reagira ništa to zamjeđuje. "Pokrivač unutrošnosti" ne diže se. Njih petoro

utonulo je u nedostupan svijet - neprekidna planine, no koje se ipak u jednom trenutku pomoli s mješta. Postupno se prepoznaje austrijsko ritmičko, ali formalno približavanje, suzvjeđe, odgovaranje, poslijedvana kao impulsi koji traju, živčani podržaje - trenutačni, intenzivni, prisilni.

U tekivom supstabilnom oblikovanju nastaje, još neodređeno, neka vrsta negativnog neoklasizma, anti-Laskočar: četvoro plesača, nagnuti gusi jedno uz drugo, i nekoško couruacijem jednom zajedničkom idejom. No oni se ne nastavljaju u izraz ili krikove, ni općenito u saopćavanje. Jednostavno su tu. Ne nastaje slika boli, uskrštanje, oslobađanje, u krajnjem se slučaju radi o čuđenju, svedenom na reducirani oblik. Kao što je Lessing tražio "ploči tranzakciji" izreal canovni naum klasicizma, u kojemu se apetitacija i zor razgorjevaju u ideju.

Gehmacherova dinamika neprimjerljenost djejuje kao odgovor na unutarnju prelivljavanja, na upravo neizrečenu nuždu, na egzistencijalni problem. No moment saopćavanja nije dan kao zgurnjavanje, nego je takočki homeopatski razjedren u kinesku beskonadnost. On ostaje slutnja i naznaka, a ne isaz. I slijedi tisna. Ali tisna je cijela radikalna, kompaktna. Svi se čuju. Čuju se život koji izmire, kao što se noći čuju oslanje pokraje sebe. Nedostizno, nezauzljivo. Ali i ujetljivo. Dočivljaj blizine. U tu mokrsku tečaturu, u taj kinetički obrazac uključeni su elementi jezidnoga, iz velikog zvučnika dopiru neobični zvukovi koji se pokazuju kao bojaznivo poluglasni svedeni monolog. Kasnije se može čuti daleko dozivljavanje ljudskih glasova, zatim afričkička opisivanja o odnosima blizine i udajenosti, prvo u mikrofon, daleke govorere prema zidu, a potom obudena, kao rekombinirano mimočito.

Tek razjašnjeno nakon izvedbe otkrivaju svu dozadnost u izboru teksta. Jer u "Persons" Ingrima Bergmanna (Uv. Ultim turnec onjemljuju glumicu die rečenice govoriti neki drugi glas, glas njezine njegovanosti). To pomicanje saopćene snage - od autentičnoga u izvježbeni, od subjektivnoga u predaju, od nijemosti u razazbeni, od jednoga u drugoga - problem u "mountains are mountains", komad o sposobnosti interakcije koreografskih itj. izvana određenih, upravljenih, pogledima, izloženih plesača/teka.

S takvim su radom na inapostolu tek budućem danovnom trenutku plesa u skladu (it: za njega su kritički rečenice Luce Ingrima iz "The Way of Love", Sloned Huvi prvo ih govoriti u čitom čitku za mikrofon, i samo za mikrofon (kasnije se s trake može čuti semplirani kolaj iz tih rečenica). One govoriti okrenuta lediću publiku. Zapravo više nijimli nego što govoriti. Ali govoriti prema zidu, dakis bez neposrednog dijalogačkog partnera - iako je jedna od univerzalnih karakteristika jezika offertet, tj. on je usmjeren PRIMAMA DRUGOME - tada u svojem vlastitom predstavljanju impliziraju još i sručnički negaciji; ono je performativno zemljemljivanje.

Pod predzakonom takve hermeneutičke cekudnosti, s "mountains are mountains" ponovo sam se susreo u Berlinu, na "Körperintimen Nr. 8" u Podewili, na predstavi 5. svibnja 2010. u 20 sati. Na početku NESTA - uznenavajuća prezirna. No tada nastupa chimerurgija prepletanja, očnoročno točnije: prepletost, koja otvara samu sebe. Mal i najmanji pokret, njihova usklađenost, strah od sebe neznačaju bevrjenje (jedne specifne forme - nema plesa kao kinetičkog događanja - do sadašnjim, vlastitim i nadsubjektivnim pravilim i zadećnostima. Oni tako odražavaju proces suočavanja i komunikacije sa sebiom sebiom kao i sa situacijom izvedbe i onima koji prisutstvuju toj situaciji, gledaocima (koji upravo i u početnoj situaciji izvedbe - dakle dvostruku semo-aporozumićevanje). Jeden se usuduje udaljiti od drugih i užudno opipati zid. Iz početnog "keda", petoro se plesača raspodjeljuje u petator, djelem ležeci, djelem hodači, djelem lekvičjeni, prožeti zagotonim gestama pogleda koji se orijentiraju. Ved ubrzo nastaje sva pregleđenoć. No zato postaje razgovornost i jesenje zamjetni rominjanje antikulacije, igra pitanja i odgovora, preizkušnja jednoga u drugo kao i instrumen-talnog kompoziciji kretanja, gesti, dinamičnih pomaka. Karakor kompozicije djejstva možda ispratnja, ili bar još jačanje očitano i vedrjivo nego pri prvom gledanju. Četna postje zajedničkom grom, procesom kod kojega svi u kretanju u svakom trenutku naizmeđu same sebe te pritom istodobno presećaju punu pozornost onome što čine drugi. No tad jedan od njih stane postari, vibrira. Drug podnju brže, zapo-kuje rezive korake. Izmenata dolazi do ubrzanja. Ali to se na mase posve razlikovalo od pomemčaja.

U "mountains are mountains" ples više ne ujelovljuje cijelu osobu i tijelo, očitano osobu koju se ujavljajuće u tijelu. Ples je neto što se osvijilo usprkos zastoji, čak gusenici. I što se ujavič iznova raspada na svoje pojedinačne momente. Zaros i dinamika, gesti i pokret više nisu izraz nekog jočinljivog stanja (samolopabarja ili suverenog oblikovanja smisla. Oni su tvrdnje u ječakoj mjeri u kojoj nezopazio razvijaju forme. Ječakao tako i krute, parataktične provale, erupcije i ukočenosti, erage i ustrajnja, upuđuju na jednu drukčiju čimurtagiju, motivsko skrivanja u kinaografijom vidjivoći. Baš taj red na cimatičnom upozdajnjavanju, na nezvezdanim pozidima, no koje su suptilno ugodne i pronađute, tvori neodgovarajuće predstave. Usprkos svim fragmentarnosti, vježe jedna obvezujuća dinamika, "rješka" - ma koliko korta i rukavica ona imala. U tome ujek, iznova makrastko zatrepcde neki utopiski moment (igranom zlatu u bljucnjom koritu rijeke koja vodi preko horizonta...), ukočka nemogućnost blizine ne mora bezuvjetno značiti totalno osamljivanje, apsolutno ispadanje iz svijeta. Drugi su u istoj poziciji. U pokutaju, da se čistotica razvodi, da se pokrene ono što je nepomčno i da se to kretanje oblikuje u zajednički iskaz, u zausticanje umjetničke poz-

oje i osnovu sporazumijevanja - u tom činu vičim jezgru Gehmacherova plesa u kojemu se formulara odlična gesta jednog kinetičkog humanizma. Pritom, međutim, ujek vlijede rečenice Luce Irigaray, koje se u komadu više puta citiraju. U brzini prve izvedbe zapisao sam: "No one can say that the whole without risking that communication is made impossible". Rečenica zapravo glasi: "No one can say the whole without making exchange impossible". Dakle ili onako, razmjeru ujek ostaju ograničenom i ujek ugroženom, možda upravo kada se očiš u najboljem, u komunitarnom smislu. O tome se radi u "mountains are mountains", i to postaje toliko upadljivo kad Brynjer Bandjen i Michalaku Matasuna na kraju stope okrenuti jedno prema drugome i dodiruju se vrhovima nožnih prstiju i nosovima. Nakon onoga što je prije toga vidjelo, to je upravo žarkano, i otkrivenje je kad se ponovno odvoje. Jar i uživši je razgovljivo stutnja, čak jašna eufemnost koliko je ta blizina "iznudena".

"Kako postupam s tim da nisam neovisan, da nene užuju djeja drugih ljudi. ... Možda sam crvao. ... Ovanci koja u životu pomaze i omogućava povezivanja s onim tko stoji nasuprot", piše Gehmacher u jednoj biljetici uz komad. Kratka se tim uskim rubom, s kojega se lako može pesti u prazno ponevajanje ili u šudljiv patos (kojeg sigurno ni ovaj tekst nije posivešen); ispitati koliko se daleko može idći u redukcijom, uključenjem blizine kao humane prakse, a da se ne izda ili i samo dovede u pitanje humanistička dimenzija; nad koreografske, što znači specifično kinetičke i komunikativne odgovore na Irigarayinu temu "kako dopuštati da drugi postanu prisutni, čak ih i učiniti prisutnima, ne polazuju pravko da se bude njihov temelj" - to je stajne umjetničke praksa: ona polazi od stanja stvari, ona se bavi stilom, ali je vlastitim, naslijedenim, samonadjenim i oblikovanim pravilima pretvara u neto specifično, unikat, u kojemu ona pokazuje spoznaju. Ukreško: ti prikazi stvara specifičan prostor oblikovanog suočavanja, "mjesto na kojemu je ono intimno moguće s mjerom, zahvaljujući poljevanju za jednoga ili drugoga".

Mogućnost da se tijela u nekoj pojavi udigne tako relevantnima, točno definiranim i inteligenčnim, a da im se ne oduzme njihova duboko vlastita neprorobnost; mogućnost plesa, dakle, kao pokusjava da "se u kretanju u svakom trenutku nezloz samoga sebe te se pritom istodobno posvećuju puna pozornost onome što čine drugi", dugi i možda nigdje nije bila prikazana tako razgovljeno, kao u kinaografskoj umjetnosti Philippa Gehmachersa. Jer ona povezuje bitnost, zor i oblik na način koji niti "zida" neku "sustanciju" onome predmetnom, niti ono živo zastvara u pojmu. Naprotiv, ona ustraje na konkretnom momentu svestri punog postovanja s onim nečlostitim onoga ujek promjenljivoga.

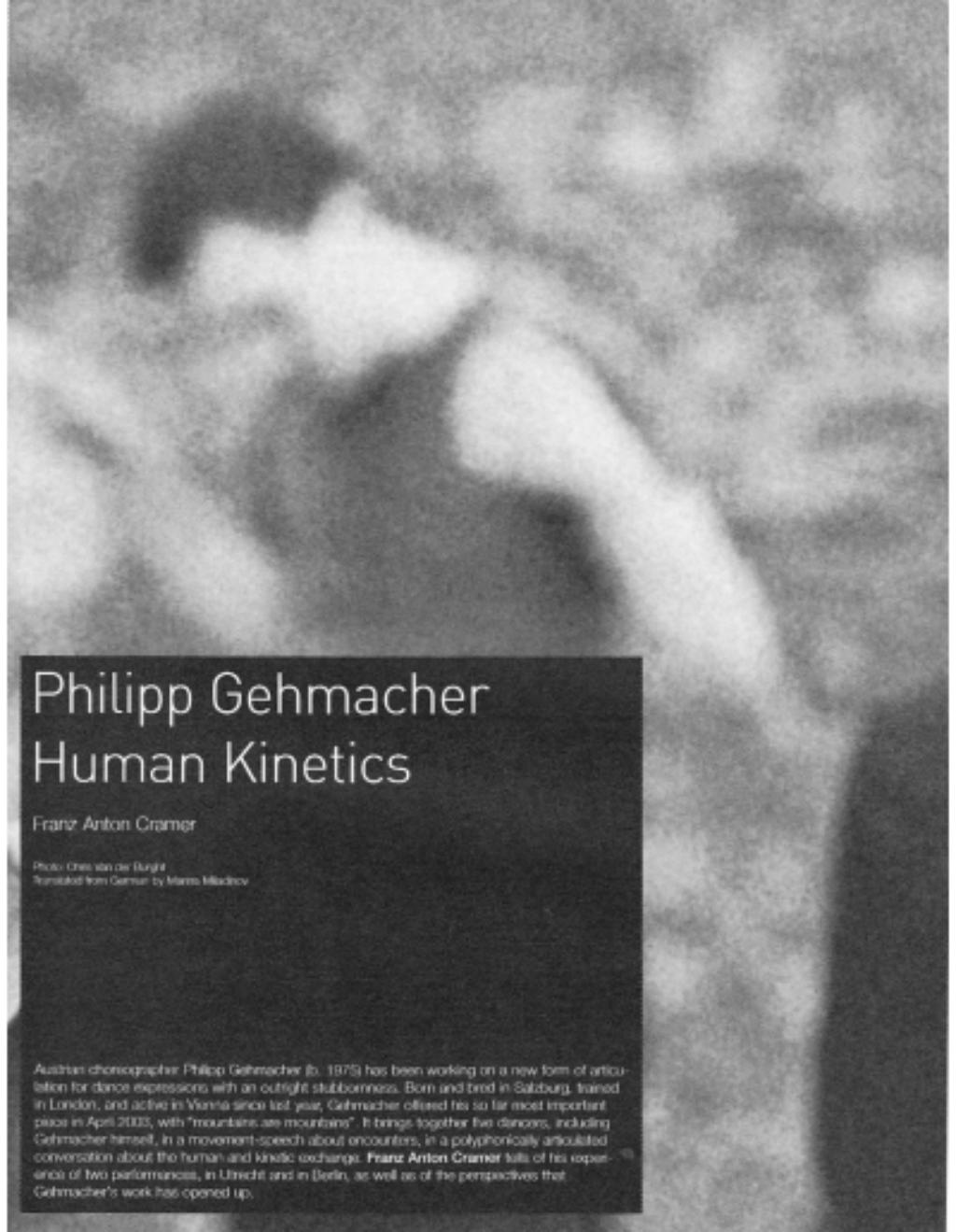
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Philipp Gehmacher Human Kinetics

Franz Anton Cramer

Photo: Chris van der Burgt
Translated from German by Maria Mladcov

Austrian choreographer Philipp Gehmacher (b. 1979) has been working on a new form of articulation for dance expressions with an outright stubbornness. Born and bred in Salzburg, trained in London, and active in Vienna since last year, Gehmacher offered his so far most important piece in April 2003, with "mountains are mountains". It brings together five dancers, including Gehmacher himself, in a movement-speech about encounters, in a polyphonically articulated conversation about the human and kinetic exchange. Franz Anton Cramer tells of his experience of two performances, in Utrecht and in Berlin, as well as of the perspectives that Gehmacher's work has opened up.

During the past few decades, the stylistic development of dance has been exceptionally stormy. In the recent and most recent history of evolution, only few parameters or (essential) features could assert themselves in a sustainable manner. From the democratic, anti-elitist emphases of the 60s, from the "pedestrian dance" of Judson Church, to the quotational assembly of meanings of Jérôme Bel, from the exquisite coincidence operations of the duo Merce Cunningham and John Cage to the performance culture, from the examinations of violence of Pina Bausch to the experimental situations of Xavier Le Roy, the genre has expanded inexorably. Like some sort of gas, the main physical feature of which is uncontrollable spatial expansion, the dance has perhaps achieved its maximum capacity. It has occupied all space that the theatre, cultural management, and intellectual daring could offer.

However, parallel to this total renunciation at the formerly far more narrowly defined object, countering forces have been set off. They want to condense "the dance" again, to distil it from the pulsating atmosphere of the possible and fill it into highly durable pressure bottles, which could be set at disposal for consumption at any time. The fact is that such - preservation-oriented - efforts rarely walk along with a serious debate on what actually makes dance autonomous, what might be its distinguishing feature with respect to other performing arts - and it is precisely this shortcoming that makes the traditional positions of dance criticism, which aim at affirmation, so irrelevant, though at the same time so effective. They continue to mark value and style judgments, against which the dance can hardly defend itself in a commercialized environment. For it belongs to the traditional understanding of dance that it should be determined by three elements: spectacle, eroticism, and virtuosity. One hopes that this triad will be able to ban and disarm all that is dangerous or subversive in this genre. Therefore, if the dance wants to be noticed, it mostly needs to be cute; it must entertain; and it must explain itself in every single moment. Otherwise, it will be dismissed as "intellectual" or "conceptualistic" and shoved into the art corner. Let these dance people look at themselves! No acceptable expressiveness is granted to the new, up-coming forms and styles of dance, i.e. choreography. Therefore, in an awkward way, one feels the musty smell of apostasy when choreographers, as a result of a thorough process of reflection about their doings, turn back to such paradigm, which in the conservative sense are supposed to be concerned with an "essence of dance". When a specific form of movement and of mobility - of the "pure movement", so to speak - is again set up as the creative starting point. When elaborations are based on the immobility of the body as medium and on its kinetic relations. Instead of undertaking a quotational-conceptual disclosure of one's own process of thinking. Only

rarely does a fusion of both methods succeed so happily (and so problematically in a very basic sense) as it has been recently the case in Xavier Le Roy's "Project" (2003).

One certainly cannot deny that this choreographic venture on the edge of art and play, coincidence and intention, born out of the repeated process of "critique of spectacular reason", has turned out a large-calibre piece. It deals, among other things, with the relationship between artificiality and authenticity, between trade and its rules, between the usefulness and purposelessness of art. In this context, the dancers do not impart themselves through their roles, their technical virtuosity, or the urgency of their personal messages, but exclusively through the rules of the game (in form of bell games, for example). However, all games have one rule in common: each of them is for real, and even more so if "only" a game. Nobody who has surrendered himself to the ways of the theatrical can ever escape them. Even if the "outside", the spectator or his search for the "meaning", are even so zoomed away, it was this hurdle that made the "Project", with its air of discourse analysis, come to a standstill. This has shown that the critical and at the same time distancing attitude alone is not sufficient to show a new direction.

Therefore, one of the crucial conclusions in the dance thought of the past few years is, in my opinion, that one cannot dismiss the category of "essentiality". Not to approach dance and choreography - understood as an independent form of the production of meaning - with a question about an "essence", that is, not even to start searching for a deeper reason in the specific act of dance, or even to forbid such questioning, perhaps in the name of the fundamental criticism of spectacle - such an attitude blocks a revealing path on which one could approach dance and deal with it. The basis of my hypothesis about the essentiality of dance is perhaps itself a consequence of counter-reaction, a dialectic gesture of preservation turned over for the second time. Because to speak about dance always implies dealing with a specific relationship between logos and soma; that is, defending the ability to seek and develop other, perhaps more appropriate ways of communication in a word-stamped culture. In speaking about a conceit of essentiality, there might be a hidden intention of contrasting the conceptual abstractions of the worlds of media and intellect with a conceptless and at the same time eminently assertive form of communication. In other words, it might be the utopia of dance - and the artistic, modernist dance is itself unthinkable without the thought of utopia - that would establish a form of exchange and encounter beyond the traditional, logocentric tracks, at least as a form of possibility, and keep alive the memory of the pre-verbal in the guise of verbiety.

References to this have been present ever since reason has begun to subject itself to its

own criticism. Even though the late-Enlightenment idealist thought is still concerned with the contrary movement, the "Phenomenology of Spirit" by Georg Wilhelm Friedrich Hegel (1807) has developed its presentation of the forms of manifestations of spirit in changeable shapes as an increasing loss of form, a dematerialisation. For Hegel, the "statue in human form" has yet no soul; it is multi-form, confounding, and dark:

"Nature, turning back into its essential being, degrades its multiplicity of life, ever individualizing itself and confounding itself in its own process, to the level of an unessential encasing shell, which is the covering for the inner being. And as yet this inner being is still simple darkness, the unmoved, the black formless stone." (OC, VII, a, 686)

But it is the very task of art (among other things) to lift this darkness, to air the "covering for the inner being", to lighten up the scenery:

"The artifice, therefore, combines both by blending the forms of nature and self-consciousness; and these ambiguous beings, a riddle to themselves - the conscious struggling with what has no consciousness, the simple inner with the multiform outer, the darkness of thought mated with the clearness of expression - these break out into the language of a wisdom that is darkly deep and difficult to understand." (OC, VII, a, 687)

What is given here is the classical opposition between the idea and its outward communication as an opposition between content and form. The changeable in shape and movement is fused with the unchangeable (the concept as a vessel of the spirit). Therefore, this outward opposition must not last. At the same time, however, as long as one deals with shape as such and also with an - ever individual - form, it is inevitable:

"This form is the night in which the substance was betrayed, and made itself subject. It is out of this night of pure certainty of self that the ethical spirit rises again in a shape freed from nature and its own immediate existence." (OC, VII, B, 703, my italics)

The shape as an outward, mere appearance always tends to refer to its inner being. But it is - mostly - not able to. For it persists - as a body, as *res extensa* - in the expanded, in the contingent (of the physical body). This paradox is even more clearly identifiable with regard to dance as a guided forming of shape, and a forming that at the same time always vanishes in movement.

This weird and rather inconspicuous antagonism between shape and movement, which above all troubled the Neoclassicists, but at the same time inspired the most mesmerising works of sculpture, this counter-movement to static thought, has perhaps never been clearly

recognised as a dance-related question. For movement always heads away from its own assertion, which it at the same time establishes again and again in its own realisation: the assertion of shape. But how should something so process-like, so performative, and so undefined as the movement (Where is its substrate? How could it develop into an idea, concept, independent intuition, into its own awareness?) stand against the spirit? How can one arrive at a certain interpretation, how can one get from the object of intuition to its perception? Shouldn't "in some way" the movement (the swing, the grace, the impulse) be able to stand for life, or at least for a shaping principle as such? It is neither the dance of an imitated Baccante, nor the keeping of a dolled-up flora - it is rather the light swinging of the Muse of the very art of dance." (my italics) In the late eighteenth century, Alois Hirt used these words to articulate himself with the Neoclassicist poses of those living statues *avant la lettre*, namely of Lady Hamilton's attitudes.

Kant knew such borderlines between the understandable and the ununderstanding - at least in the field of transcendence. Hegel does not allow for the validity of such limitations. For him, THE SPIRIT conquers the world of appearances (all appearances, including his own) in order to incorporate them into its system of concepts (= abstractions) and subject them to itself. Thus, the world arrives towards dissolution in abstraction - or better: towards a return to the paradise of clarity, there, where the covering for the inner being is aired and the shape is freed from its nature. But the world of things contradicts this vehemently. It is always concrete, expanded, and multiform, in time as well as in intuition.

Antonio Canova's sculpture "Dancer" (created between 1809 and 1812, today in the collection of the Staatliche Museen, Berlin) paradigmatically shows this contradiction of Neoclassicism turned into image: it claims an ecstasy and even delights in the delicate curves of its own body, which shows temptingly through the thin robe. And it is at the same time a perfectly composed whole, a subjected body, an object of concepts and of the abstraction of "the dance", a compositeum that should not rush towards the permanent forming of its own shape in the passage from one stir to another, but rather towards its dissolution in concept. The cheerfulness, the transitory, the sensual simulation of movement in the attitude of rigid and conceptual, marks that aporia of surpassed corporeality, which has just been hatched out of the darkness of the matter in order to persist in the light of the spirit. Only, it is precisely the liveliness, the difference, the incompatible (and therefore the "essential") of the dancing body - that is erased. Dance and movement have become a single idea. And that idea has taken THE SHAPE of human (female) body for its expression.

I think that these tricky mediations between a

self-confident shape - the idea formed in choreography/dance - and the formal betrayal of substance as the transitory image of movement, movement as the contradiction to all permanent form, reveal a lot about the dance as a contemporary form of expression. Hegel himself offers a clue to it in his chapter "The living work of art", in which he formulates it in the following way: "In relinquishing all this for complete corporeal embodiment, spirit has fled aside the particular impressions, the special tones and chords of nature..." (OC, VII, b, 726) The body links spirit and nature, but it no longer belongs to any single domain. It remains subjected to the material and is at the same time an instrument and a medium of liberation and [self] knowledge:

"... that of being not merely the substance born and produced out of the self, but of being, in its manifestation as object, this very self; it seeks at that higher level not merely to bring forth itself out of its own notion, but to have its very notion as its shape, so that the notion and the work of art produced may know each other reciprocally as one and the same." (OC, VII, B, 702)

The relationship between corporeality, that is concreteness, and conceptuality, that is abstraction, consequently appears more complicated than the milieus of critics, dancers, and choreographers have occasionally wanted to present. Evidently, the spheres of mere reality and of that, which can be said about this reality in terms of dance, are not that clearly divided after all. Of course, whether these categories are at all appropriate to the object - the world, the dance - is another question. Luce Irigaray rejects them in her book "The Way of Love" (2001/2002). She energetically challenges the division of the world in perception and its target, in subject and object, which is customary in philosophical thinking. According to her, this form of philosophy only tends to make everything the same, to assimilate the objective to the subjective, and thus deny all notion of difference.

"Our rational tradition has been much concerned with 'speaking about' but has reduced 'speaking with' to a speaking together about the same things. Which supposes a common universe and conversations about a third without real exchange between ourselves. ... But it is not yet then a matter of an exchange between subjects, even if diversity supplies them with an object about which to begin to dialogue." (p. 71)

Irigaray pleads for a new, an other form of language and speech, in order to reach equivalence in a consciously known, acknowledged, and experienced difference.

"For there to be an exchange, it is essential that the other touch us, particularly through words. But we do not yet know this touching with words, except in a mode that reduces

proximity to confusion, to fusion." (p. 18)

And here the long introductory by-pass finally leads to the vicinity of its target area. Namely, however crudely one might paint the cognitive background of the problem: a debate about what the dance could achieve in life and functioning of the society, which potential it awakens, and which areas it challenges; that is, an examination of the essence of dance, will necessarily deal with such attitudes that take the body as their base; it bases, of course, that can accomplish nothing by itself, but needs a specific form of shaping in order to tell others, to exchange with them, something about itself. In the light of this, dance could claim the rank of a fundamental practice, it could reclaim validity far beyond lgooerhem. It could be an exercise in difference.

"Where has man tried to approach the other through speech without this already being bound in a sense that nullifies their differences and produces their exchange to a tautology, an already programmed scenography, a monologue in two voices? ... It seems that man in the unfolding of culture, of History, has not ceased moving away from himself." (p. 49)

The aim of Ingmar's is by no means to cast doubt upon the logical constitution of Erikratris, of perception in itself. But in her argumentation one might, complementary to this logical form, find the formulation of a way of the kinetic - an invitation to a dance... a dance of turning-towards instead of taking-aback, a dance of individuation. I have clues for this presupposition. As a matter of fact, the impetus for this text comes from Philipp Gehrmacher. In his piece "mountains are mountains" (2003), he quoted some sentences from Luce Irigaray's "La voie de l'amour" (the original was published in French). Just as decisive was the encounter with Gehrmacher's shaped form of the movement's aspect, with which and in which a new type of kinetic communication has affirmed itself. Perhaps it is that form of respect for vicinity (of choreographic exchange) and difference (of the basic incompatibility of bodies), that Irigaray denounces and that the constitution of culture, as the common way of being of individuals in their specific contacts, had developed long ago. In any case, as a question of dealing with concrete instead of abstract relations of power, discursivity, or desire, it concerns the foundations of our society. Thus, this texts aims at accounting for the effect, the impression that Gehrmacher's choreographic procedure has made upon me. It is to show what kind of offer, what potential is contained in this choreographic material and why I believe that I can draw such far-reaching conclusions from the accentuated difference of Gehrmacher's choreographies to a traditional understanding of dance - although the danger of discursive assimilation, of a failed exchange as a result of such hermeneutic desire, certainly remains high. But this can only be decided at the end of the text and perhaps even much later than that.

I have seen Philipp Gehrmacher's "mountains are mountains" a number of times. My considerations about this choreography for five performers have been shaped in the course of viewing it and reflecting on what I have seen. My confrontation with it therefore took place in several steps - consequently, in a sort of movement. Thus, the first time I saw above all the happenings, I saw the decisions of composition. I saw an enormous choreographic awareness. I could also say: I saw the uneasiness. If I had to find an image for it, I would say: I saw a rather cold mountain creek rush into the valley, broaden over several dam levels into a lake and then flow on, disappearing out of vision. But I had better leave the gravel fields of lyrical choricriticism and try to reach a firmer ground, that is, to be clearer in concepts and more accurate in description.

I saw "mountains are mountains" for the first time in the Akademietheater of Utrecht, as a part of the Springdance programme of 2003, on 18 April, at 7:00 p.m. Sioned Huws was already waiting as we came into the hall, leaning on the wall. The light stayed on for a long time. The others - one by one, serious, stone-faced - stepped into the corner, joining her. All wore pastel grey clothes. For long periods of time there was stillness; single arms were opening up in small movements. The looks of the five dancers were mostly fixed on the floor, empty, expressionless. To bow the head, to arch the chest, to displace a foot - that was all. But it turned into a great number of moving events. Suddenly, one could notice moments of distress over the dancer's own self-movement: Gehrmacher pressed both hands on his chest, over his heart, and initiated pulsation two or three times. It seemed to be a shock, even in this gazing intensely directed towards oneself, and it was followed by careful listening. Thus it went on for a long time, bordering on standstill. Each stir had an echo, but it was rigid. And mute anyway. Even if many figures, sentences, and phrases were repeated, sometimes stubbornly, mostly casually, one hardly took notice. They were still situated in their corner, all of them. There was a microphone on the back wall. When would they speak? Where was the communication hidden? Instead of giving an answer, Gehrmacher fell down heavily. Nobody reacted or took notice. The "covering for the inner being" was not lifted. The five persons were absorbed in an inaccessible world - the unstrategic mountains that, however, did move from the spot after all. Gradually, one could perceive subdued, mythical, and also formal approximation, union, accordance, forwarded as continued pulsation, neural impulses - momentary, intensive, evasive.

In such fine-toned shaping, there appeared, still vague, a sort of negative Neoclassicism, an anti-Lacoon: the four dancers were closely pressed against each other, and in some way they were embraced by the same idea. But they did not break up in expression or screams, in any sort of utterance. They just existed. There was no image of pain, of rap-

ture, or liberation; it was at most being taken back, glued in a receded form. Whereas Lessing was searching for a "fertile moment" (the actual core concern of Neoclassicism, in which abstraction and intuition flare up into an idea), Gehrmacher's dynamic immobility seems to be an answer to an inner overpowering, to an unspoken urgency, an existential concern. But the moment of communication is not given as solidification but, so to speak, homeopathically refined into kinetic endlessness. What remains is foreboding and instruction, not expression.

And then - peace. But this peace is radical, compact. One hears EVERYTHING. One hears life leaking out, just as you would hear breathing next to you by night. You cannot catch up with it. You cannot stop it. But it is also comforting. An experience of closeness, incorporated in this thematic texture, in this kinetic scrutiny, there are elements of language. From the huge loudspeaker, unusual sounds are coming out, which prove to be an anxious, undeterred Swede's monologue. Later, one can hear distanced calls of human voices and then, first uttered in the microphones, that is, against the wall, and then twisted as a recombined assortment, there come aphoristic observations on closeness and distance relationships.

It is only through the explanations after the performance that the whole conclusiveness of the text choice is demonstrated. In Ingmar Bergmann's "Persons", Ute Ullmann plays an actress who has lost her speech and whose sentences are spoken out by another voice - that of her nurse. This shift of the ability of communication - from the actual to the expressed, from the subjective to the transmitted, from the mute to the audible, from one to another - pervades also "mountains are mountains", a piece about the interactive ability of choreographed (i.e. directed from outside, guided, exposed to gaze) dancers/bodies. For such work on the establishing moment of dance (which is, after all, only future), Luce Irigaray's sentences from "The Way of Love" are appropriate (or: obliged). Sioned Huws tells them at first in a pure form, for the microphone and only for it (later, one can hear a sampled collage from the tape). She speaks with her back towards the audience. She actually murmur rather than speaks. Speaking against the wall, that is, without a direct dialogue partner - given the fact that one of the universalities of language is precisely the alterity, i.e. language is directed TOWARDS THE OTHER - thus implies, in its own representation, primarily an act of negation: it is a performative fall into silence.

Under the sign of such hermeneutic frugality, "mountains are mountains" meets me again in Berlin, at the "Körperstritten Nr. 8" in Podkewi, performance on 5 May 2003, 8:00 p.m. At the beginning, there is NOTHING - disturbing emptiness. But then - a self-dis-covering dramaturgy of interweaving, or better: interwovenness. The slight and slightest movements, their

coordination, distress over oneself, they all imply the preoccupation of a specific form - namely, of the dance as kinetic happening - with its former, own, and hypersubjective rules and guidelines. In this way, they reflect a process of argumentation and communication with themselves, as well as with the situation of performance and with those who witness the situation, the spectators (who actually create the situation of performance - thus, it is a double self-communication).

Someone ventures along the wall, away from the others, carefully feeling the way. The five dancers, who formed the original "herd", distribute themselves throughout the space, some lying, some walking, some twisted and marked by orientating, puzzling eye movements. After a short while, one completely loses the overview. But therefore the trickling articulation becomes clearer and more exposed, the question-answer game, the interlocking, like in an instrumental composition, of movements, gestures, dynamic shifts. The compositional aspect seems perhaps more supple, or at least more clearly outlined and more pressing than at the first seeing. The whole turns into interplay, a process, in which everyone, in every single moment, finds the way to oneself in movement and at the same time pays full attention to the doings of others. Then one of them stands apart, vibrating. The others begin with fast, tapping sequels of steps. Suddenly, one feels some sort of verve. But it can never be entirely distinguished from disruption.

Dance in "mountains are mountains" no longer embodies the wholeness of the self and the body, that is to say, of the self that relinquishes itself in the body. Dance is something that has come into existence as defying the stillstand, even suffocation. And again and again dissolves itself into its particular elements. Swing and dynamics, gesture and pose, they are no longer an expression of a uniform state of self-perception or controlled shaping of meaning. They are assertions, in the same measure in which they inevitably develop forms.

In the same way, the herd, paroxysmic coincidences of eruption and stillness, of power and inactivity, point to another dramaturgy, to some sort of thematic self-concealment in choreographed exposure. It is precisely this work on dynamic isolation, on unrelated, but subtly coordinated, premeditated, and calculated positions, that creates the vortex effect in this performance. Despite all fragmentariness, it is pervaded by connective dynamics, a "current" - even if one with a great many beds and branches. There is always a certain moment briefly flashing up a nugget of gold in the gravelled bed of a current that flows through the plain and over the horizon, insofar as the impossibility of closeness does not necessarily imply total isolation or absolute exclusion from the world. There are others in the same position. In an attempt to liquefy the solid, to move the unstrimable, and to shape this movement into a common expression, an artistic stand-

point and a basis for communication - in this act, I see the core of Gehmacher's dance, in which the absolute attitude of kinetic humankind is formulated.

But the sentences of Luce Irigaray, repeatedly quoted in the piece, retain their validity all the way through. In the rush of the first performance, I noted down the following: "No one can say the whole without risking that communication is made impossible." In fact, the sentence goes this way: "No one can say the whole without making exchange impossible". The exchange anyway remains limited and is always endangered; perhaps precisely then, when it takes place in its best, communal sense. That is the topic of "mountains are mountains" and it makes painful sense at the end, when Brynjar Bandalur and Michikatsu Matsune stand there facing each other and touching with their toes and noses. After all that was seen before, it has the value of a real shock. And it is a relief when they part again. For there is too strong a suspicion, even clear evidence, that this closeness has been "forced".

"How do I deal with the fact that I am not independent, that I am influenced by the doings of other people. ... Maybe I am dependent. ... A dependence that helps one in life and enables him to connect with the one he is facing", writes Gehmacher in a note to this piece. To walk along this narrow ridge, from which one can easily fall into seductive repetition or into hollow pathos (of which this text is by no means free); to explore how far one can go with reduction, with the abolition of closeness as human practice, without betraying or at least challenging the human dimension; to find choreographic, i.e. specifically kinetic and communicational answers to Irigaray's concern with "how to let the other come into presence, even lead them there, without claiming to be their foundation" - that makes brilliant artistic practice: it starts from circumstances, it speaks about the reality, but it transports them through its own, transmitted, self-made, and expected rules into a *speculum*, a unique specimen, in which it presents perception. In short, this practice creates a particular space of shaped communication, "a place where the intimate is possible with measure thanks to the respect for the one or for the other".

The possibility to make bodies so relevant, precisely defined, and intelligible in their appearance, without taking away their original impermeability; thus, the possibility of dance as an attempt to find the way to oneself in the movement, in any moment, and at the same time pay full attention to the doings of others, has perhaps been nowhere so clearly present as in Philipp Gehmacher's art of choreography. For it links essentiality, intuition, and shape in a way that neither "betrays" a "substance" for the sake of reality, nor includes the living in a concept. But persists in the concrete moment of respectful encounter with the uncatchable in the ever-changing.

Werke zitiert:

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Poklapanje u sferi odgovornosti

Razgovarala: Ivana Mance

Community Art je otvoren projekat, stiski jami forum i proces koji referira na aspekt suvremenog života, umjetnosti / politike egzistencije, svijeta, otpora i izmjene znanja. Zasnovan je na osobnim / glasivima, interdisciplinarnim projektima i suradničkim procesima inicijativom od grupe umjetnika 1990. godine. Okuplja ljudi s različitim područja djelovanja koji kroz izvjeđeni aktivnosti sagledavaju fenomene kojima se projekt bavi. **Community Art** inicira ugleđenom dugoročne suradničke projekte. Proces se sastoji od različitih formi, od diskusije do sastava, od performansa / film do radionica i seminara. Jasna od aktuarske je i neinstitucionalna **Community Art Škola za umjetnost i teoriju**. **Community Art** uključuje lude iz različitih područja koji primjenjuju i eksperimentiraju individualne i grupne prakse u područjima kao što su: umjetne okolnosti, umjetničke inicijative, inicijative zadržnice, normativnost / društvo, biologija i tehnologija, film i mediji.

Kao raspisana udruga registriran je 2007. u Zagrebu, od umjetnika Ivane Kesić, Aleksandra Batića Ilića i Tomislava Gotovice u suradnji s filozofima, ateizmima i teoretičarima, kao što su Karmen Radović, Tenja Mihaljević, Maja Ljubović i dr.

Weekend Art: Hallelujah the Hit je desetogodišnji performans trojice umjetnika: Aleksandra Batića Ilića (1963), Ivane Kesić (1967) i Tomislava Gotovice (1967). Od 1996 performans se događa ekskluzivno neđeljom na planini Medvednici pored Zagreba i još uvek traje. Od 1996. do 2004. konstisti samopokređ na fotografiju. Aleksandar Batić je zimom je vila od 1300 posjetova. To je projekt o različitim odnosima, o realitetu, životnom prostoru i umjetničkom okolnostima. Uslijed složenih okolnosti u regiji, iduće neđelje sastavlje kroz planinu u drustvu prijatelja postala su ritmi osobne slobode, bilo kao i akcija i performans. Po svojim prirodi ovaj rad je "performans bez publike", a kao serija povezanih slika projekt je zapravo "film režiran u sljedovima". **Weekend Art: Hallelujah the Hit** sastoji se od šestih, predravljanih performansa, film-a, slijed projekcija fotografija, razglednicat, internet projekta, plakata, novina...

ista grupa umjetnika proizveo je seriju kazališnih i film performansa naslova "Body Film Essays" (Filmski eseji / film).



Manca: Grupnim umjetničkim radom besita se već desetak godina. Ovo što mi se čini konstantnim je da je poslijednji vječni fenomen autorske grupe, a već više stanovit i plo kolaborativni procesa koji okuplja sunarodnike međusobno i prelazi granice vremena, zemlje, običaja i zanimanja. Teško je rad teško ili nemoguće prisvojiti u tradicionalnom autorskom smislu, pa ti ljudi čine skupinu u njima vidi kao inicijatori, organizatori ili protagonisti, razmjenjeno s drugima...

Bić: Da, pri čemu bi ispk trebalo razlikovati dva carinova nivoa. Jeden je *Community Art*: to je tip rada koji smo od početka vodili na spomenuti način. Prvi takav projekt bio je izložba *Ego-član*, 1991. godine kada prilikom smi počeli s diskutiranjem i raznim djelatnostima, koje su se kasnije nastavile u *Co. Artu* odnosno *Co. Art & All*. Drugačija je stvar s posljednjim projektom *Weekend Art* u kojem sudjelujućim su Tomislav Gotovac, Ivana Kesić i ja. Važno je da mi su u to bila dugotrajni, long-term procesi na pet, deset i više godina. I to ujek i izravno negativno je to je jedna vrsta investicija u vrijeme koja daje za par godina. Ako mislite da ovo nije dobar primjer, mislim da je to jedno.

Ratković: Da, sama održanja da su to dugoročni projekti stavlja u dugi plan dimenziju projekta, a u prvi plan - proces. To je Aleksandar zove odgovornost, ja bih nazvao svježnost o procesu. A ona se odnosi na ono što se događa. Ukoliko nisam sklapan na vremensku granicu i ideju, tek onda u viduštu polju imam ono što se uistinu događa. Putanje do srednje traže znači imati mogućnost komunicirati sa svim što se pojavi u polju, kako raditi, jer se ne oviđajući u drugotinu krećući cilje.

Uzvici: Zemljivo je da je ovo pitanje postavljeno iz aspekta autorstva, a istovremeno dovoljno je pitanje koncept autorstva u tradicionalnom smislu. U st. naime, nazivali su mi Aleksandru inicijatoru, protagonistu, organizatoru... Kako se meni taj koncept autorstva nije odriđu u klasičnom smislu jer ono što se tu događa - ne događa se u tradicionalnom smislu.

Ratković: Mogu li ja još reći nici na tu temu? Čini mi se da je tu potreban iskorakovanje umjerenih iz prilegiranog prostora umjerenosti u prostor zajednice. Kad kadem prilegiranog - mislim na to da je unutar prostora umjerenosti puno jednostavnije odrediti identitet autora. U tom smislu je to hrvatski čin - avizirao, namjerivo se odnosi na prilegiranog svog autorskog identiteta! Stoga dolazi do percepcije da su Ivana i Aleksandar isključeno, oprobirano i kontancirano!

Mano: Na prvi pogled, Weekend Art nastavlja tradiciju gorgonističke - autentičnog, nekomercijalnog, apsurdističkog poniranja, izverzivnog djejstvovanja koje se odvija deško od očiju publike. Ima li međutim u tom činjeničtu, oprotnog stapa i intimističkog skida među davanima, u tom radikalnom odsustvu bio kakvog društvenog kontakta

Kaser: Da, ali sam kontakt je taj koji daje primjese ironije ili ne-ironije. Ironije bez konteksta

Mance : Može li onda istovremeno model W. Arta - utopijskog sklada i komunalne socijalnosti - u određenom kontekstu funkcionirati i kao model politički radikalnog

Uzetič: Po meni - Ito se Community Ada tako, sintagma utopiskog komunalizma ne odgовара. Nekto ima karakter utopiskog ako se misli na način moderne, t. j. percija kao projekt, ideal koji treba dosegnuti. Ovdje se ne radi o tome. Ovdje se radi o stacioniranju u realnom vremenu, provociranju, artikulaciji određenih potreba zajednice.

106. *Abortion in Indiana: Ethics, Law, and Politics* (Bloomington: Indiana University Press, 1986).

Ratković: Kao što sveka ideologija sadži djelo neodgovornosti. Time što utopijskom

Kosar: I utopija i odgovornost prelaze od pojedinca, pa u tom smislu može (funkcionirati) kao model. Važno je izak napomenuti da su u oklopcu utjecale na takvu zaključak, jer smrću počasnog davaljaka, kada smo započinjali s projektom, bili orijentirani – sto se autentičnosti tice – na veću grupu, u cilju povećavanja komunikacije na sferi općnosti;



spremni na to, ako već nja sprema kompletna scena. W. Art je zajednica u malom, to ječi: dijalog, samo u manjem. Odmjeri.

Bić: Kada me pitali koji je moj udio u umjetnosti i što mi privlači, odgovarao sam uvek volio suraditi s drugim ljudima, incitati određena događanja, a široki zajednicom ili s prijateljima. U W. Artu su posjeti vole pitali, pa i približno poještavaju na nekoj općenitoj razini, koja je na neki način također i biopolitička priča. I ne radi se o trenutku, kritičkom provokaciji, već o dugogodišnjem raziskivanju, određenoj verifikaciji postupaka i tretiranja koja nisu obično više zanimaju.

Keser: Da, ali biće zato i jedan trenutak kada se sve to dogodilo, jer u ono vrijeme je sve bilo u drugom planu; kad je počeo rat, kultura zapravo i nije bila potrebna u obliku u kojem postoji carstvo. U takvoj situaciji se mora restrukturirati i naći neki alternativni smisao vlastitog rada.

Bić: Zanimljiva su čitanja W. Artu u svijetu. Recimo, u Svecoski, zoog mimo političke situacije W. Art je manje-istički pročitan kao heontološki projekt, dok je, na primjer, u Španjolskoj čitan kao ekstremno politički. Znači, ovisno o sensibilizaciji, kontekstu, čitanja su bila sasvim različita.

Keser: Dobro, ali i sami smo taj odlažak zvali terapijom...

Bić: Da, u stvari iako smo krevali na užeće, nismo ni razmisljavali da ćemo raditi nekakav art, to su jednostavno bile okolnosti koje su i za Tomislava, i za Ivana i za mene bile u tom trenutku neophodne. Nenugomosni suradnici s institucijama, nekoj finansijskoj potpori - u tadašnjoj okolnosti bili smo prelijeni nad nekoj alternativnoj mjestu kulture, što smo i napravili - otvorili smo na Sjeveru i tamo napravili svoju alternativnu instituciju.

Marcos: Rekao si da ti je uvek bila važna komunikacija. To što radite dočerke prekida s tradicionalnim modelom umjetnosti, kao umjetničkog statementa, iskazu o svijetu, i daješ umjetničku praksu prema polu komunikacije. Samim tim ta praksa se doista mijenja, nema finalnog proizvoda koji bi bio ideočki ili finansijski isplati, ono što nude minimalno se razlikuje od sveobuhvatnih sredstava i modela komunikacije - proizvodite novine, organizate prečuvanja...

Bić: Bio bi čak predzadnji u tome. To je proces: uključuju se različiti ljudi, situacija je potpuno fiksirana. Povremeno imamo - mi to zovemo interface - daške načinu što povremeno putujemo van, jedanput su to novine, drugi put presevare, treći put diskutuju ili zajedničku akciju... Dakle, imamo te povremene prikaze kroz koje se ujedno ljudi mogu uključiti u proces.

Platković: Ja bila također rekla u našem me, zato smo i mi tu, mi iz cijeline scene - odmah u sferi umjetnosti, tako to samo po sebi nije ništa novo - u projektnu modernu čiju je vodio umjetnik koji su zajednički nude neka nova rješenja. Ali onda, što nije srođivo projektne moderne, oni inicijuju komunikaciju, forum za otvaranje problema zajednice, gdje se podiže na suručaju institucije, mirnicične organizacije, druge "autore", studente, javne osobe, kustosce, sekretarije, građane... Najvažniji je aspekt ono što je zovem proces: da se uključi komunikacija između



Diskusija Community Art: Paradigma konflikt / da li konflikt učinko može imati paradigmu, Muzej suvremene umjetnosti Zagreb, 2002.

Discussion of Community Art: Paradigm of Conflict / Can a conflict have a paradigm et al., Muzej suvremene umjetnosti Zagreb, 2002.

različiti segmenti zajednice. Da, stvarno se stvaraju, kada dođemo do jedne naizmeđe pitanja, preispitujemo ono što smo dosegнуći, stvarno suvrem je ujedno feedback na prethodno, što onemogućava konstuiranje određene ideologije. Tu se ne možeš povući, misliš da je stvar ljestvena.

Mance: Da, il to ne radi nećin znači da se takva umjetnička praksa zapravo ne radijuje od nekih drugih društveno-kulturnih inicijativa koje nemaju ružno podrijetlo u umjetničkoj instituciji, koje nisu inicijato umjetnički motivirane?

ilić: Prijave svegda se poklanjam u sferi odgovornosti. Međim da smo sa svim ljudima koji iz različitih disciplina ulaze ili se bave srodnim problematikama u nekoj konflikciji. To je neizbjegljivo, mislim da je to čak kvaliteta, koja nisu je pružala u to.

Uzelac: Ono što ne prepozne - iako smo mi reprezentanti NGO-a, kulturne scene - to je vrijednost suradnje, koja znači dijeljenje odgovornosti za zajednicu, ali ujedno i povezivanje osobne odgovornosti - jer u svome polje uljužujemo još jedan aspekt, još jedan način preispitivanja normi, koji je vjerojatno specifičan za umjetničku subverziju.

Mance: Postoje li onda tu neki specifični "umjetnički" doprinos?

ilić: Specifično je iskušivo i način djelovanja. Svakako dolazi u te stvari kroz neku svoju iskuštu - mi smo iskruili iz umjetnosti. Ovo je sad iako uopšte, ali - iako se politika bavi normativnošću, odnosno stvaranjem normi, odnosno iko je politika stalni proces pregovaranja o normama, onda bi iz naše perspektive kultura, točno proširenje mogućnosti pregovaranja i svim ostalim aspektima. Isto tako to je određene vrste aktivnosti, optoči pa onda i modela. Znači, mi svi na naščitom razmene nadimo na stvar, a to je prije svega dostojanstvo čovjeka....

Ratković: Mi je u ovaj sektor osjećamo se osnaženi upravo u onom što Aleksander zove Interface. Imamo veću i sigurniju polje za pregovaranje o normama. Jer umjetnost, u svom autodiktatornom prostoru ima veću moć preispitivanja normi, zato što je to prethodno prihvjetni prostor za eksperimenta. Osim toga, osjećamo se slobodnije, jer je to igrajući element u našim smrtno ozbiljnim preispitivanjima različitih praksa djelovanja. A naš iskušio doći iz onog što Arnold Minns zove deep democracy (= praksi uključivanja, i uključenosti) - to nas najviše zanima.

Mance: Sigurni ste u to? Meštice li da u umjetničkoj praksi normativnost ne postoji, da uloga kulture nije normativna?

ilić: Postoje kritičari. Kod svih ovih stvari, kod normi i pregovaranja o njima, imamo neku određenu perspektiju - primjereno nešto što neko drugi ne primjenjuje. Nešto može živjeti u čistom katušu, nešto još potklini, a da time ne pridje pažnja, a neko drugog smatra svaku stanicu. Postmoderne prekse otvorene su mogućnost slobodnog prebacivanja s jednog područja na drugo, nema paradigme u modernističkom smislu koji je ružno morala biti primjereno na sve, sada su u drugi model koji ruži perspektivu slobodnog uključivanja. Dakako, i oni su ružno normativni, ali takva situacija je daleko fuktuantnija te nemaju čav splet novih pitanja poput - koje su veze između tih područja, koji se model nude, koje su negativnosti normi koje nemaju, koji nesporazumi, koje pregovorničke pozicije, kakva je imaginacija o mogućim procesima....

Mance: Pomišljaj li da je upravo ta liberalna mogućnost političke raspisave u kulturi i umjetnosti na neki način ambivalentna? Detinjovanju političkog djelovanja u sferi simboličke prizvođenje iskorijeneno se i dobita i gubi - s jedne strane, ona znači problemno umnožavanje područja političke moći, s druge, međuem, getotizaciju politike u sferu kulture, čime umjetničke strategije otpora i nehotična prelaza u oblik političke radeža....

ilić: Ono što mi se čini kao najveći problem, upravo je kulturalizacija politike. U političkoj sferi stvari se ne rješavaju, ali se zato zaređavaju u sferu kulture. I to je jedan aspekt procesa političke normativacije, jer upravo ta politička norma radije kulturalizaciju politike, dok apod površine cilj je problemne zateze nerješen. Ali same sebe da se surađuje s drugim jedinim, da se poštuju naučni nasto od njih i obratno, kao pokusaj - itaj. Nešto ne može stići da i će on imati nekakav rezultat ili nešto, ali nesavno da inicijativu postoji. To je proces kojem ne imajući univerzaliteti, opeštiti cilj, ali s rezultatom koji nem stoji na napredovanju pokusavaju mijenjati stvar. Kroz predavanja, radionice, diskuse, pokusavaju vidjeti koji su drugi oblici, kako to zatodi. Kako pomoći ljudi koji imaju drugačiju iskuštu napraviti pomak - napravio da u sferu toga ima puno kulturalizacije. Ono što je bitno u tom procesu, jed je čovjek manipuliran ili nije. Međim da je tu bitne razlike: da li kulturalizacija navodeno ili ne. Na primjer, takva je uloga fondacija: za što manji novac u određenoj zemlji ili negli namenuti određene ideje. Ali čovjek može nadje novacno o jednoj fondaciji, može naditi s puno manjim izvorom finansiranja, tako da nije tako samo jednog izvora.

Mance: Dobro, ali to su toliko preživljavanja. Moć medijima nije ujek ujedno u vodljivim institucijama, poput fondacija, pa mislim da načinio ne postoji niti jedna pozicija koja bi te oslobodila rizika da budet ideološki ili komercijalno zloupotrebljen...

ilić: Da, teži svakako ujek postoji, za svaku umjetničku jedinu, za svakog čovjeka, za svaku političku jedinu, u svakoj sferi, čim se ne radi novim bavim, a pogotovo ako se bavi nečim jošim. Kroz naše pregake mi medijima pokazavamo detektivstvo te mehanizme odnosno raznijedjavanje iskušnja u oblicu prema njima. Ali, čovjek ujek nekoč između Co. Arts u W. Art, iz W. Art u Co. Art - te nejauzljivost je vredna. Ali u svemu tomu je na kraju ipak velika važna verifikacija. U nekom trenutku proces postane vidljiv, i ljudi se mogu odnositi prema njemu. U nekom trenutku nezbježno se počinje naznati pa i vidjeti iko ima kontrolu od svega



Seminar Community Art Škole, 2000

Community Art School seminar, 2003

roga... To izaziva slijedeću reakciju. Ali to je sad već jedno drugo pitanje, možda bi tu Tom bio kompetentan nitišta... .

Gotovac: Ja mislim da umjetnici s predužnjnjem nikad ne nude umjetnost. Tej imak predstavljanja, vlastite osobe u određenom kontekstu, pokušaj okvalitiranja i od svoje fizike i od svoje društvene ljestvi, barem kada se u njega ljevi, uviđaj je agresivni, egotocionistički čin. I tu sam ja nudio svoja komplice za djelovanje u trećoj životnoj dobi - jer kao što znaće, oni su na početku, mladi, puni entuzijazma i snage, a njihova poljuba nekini mojim minulim stavljaninom koji se još uviđaj delim je, kako bih rečao, na neki način humaniz. Ja s tim mladim ljudima novim neku zajednicu koja se pokušava osvrti svemu ovomu što nem se dopada, i u nekoj zemlji i u svijetu - globalizacija, protiv globalizacije, za globalizaciju, nacionalizam, za nacionalizam, protiv nacionalizma... Mi smo u stvari osvojili jedan dugogodišnji leđa. Ja imam neka iskustva iz davnih sedesetih godina kada je situacija izgledala malo drugačije, umesto sâm prste u dosta stvari koje su se događale na ovom terenu, a i oni me ne bi zapali da naučim slični problemi kao što sam imao i ja. Mislim da smo se Ivana, Aleksandar i ja našli nešto na tom poju - kako znate one samurajske filmove od Kurteseve - Joyreša Banjura, a naredio Sveđem samuđju - bez te simpatije za egotocionističko gledanje vlastitih problema, mislim da ne bi bilo nitišta.

Mance: Nije li modernistički tip umjetničke provokacije bio agresivni, ili barem ekscesivni, u odnosu na mirovjučivoj praksi dijaloga i razmjene mišljenja, kakvu nade Ivana i Aleksandar?

Gotovac: Pa W. Art i nije baš mirovjučiva priča.

Mance: Nasam mislio primarno je W. Art, nego na ostale projekte...

Gotovac: Pa dobro, zelite lići ne bi misli u jednom drugom kontekstu pokušavajući svoje ideje niso prilagoditi državu. W. Art, od negovog nastupa do svekocjenog odlaškovanja na Sjeveru, a na Sjeveru su bili evi Zagrepčani, u stvari podnaruđujuju jednu skrivenu odlučnost da se istraže na svojim stvarima. Mislim da je i Co. Art na neki način takav, oba novaka kao da poručuju: nedemo Vam ni nista, ali kad skutku o čemu se radi, ipak ota se Zadružni...

Mance: Na taj modi radikalne i beskompromisne doslednosti sam i mislio pitanju da li je to na neki način i politička provokacija...

Gotovac: To su već esencijalni stvari, a ja ne znam filozofirati... Uglavnom, treba izdržati deset godina, teleskopski po Zagrebačkoj gori, otkrivati nešto što je za sve lude pismato i dostupno: priroda, drveće, cveće, trave, nebo, oblac, kiba, snijeg - i sve to stvari dovesti u funkciju postavljanja pitanja. To su određene stvari, to je kako učitavaju zraka, čijanje vode... Mislim da se u svim nista nije izmjenjalo, u odnosu naši svijet, prirode... To su sad već esencijalna pitanja ljudskoga djelovanja sa samim sobom i u odnosu na blizu okolinu. Mi i jedno kao to bila okolina, tako smo se mi dogovorili da preostaljeno odnos sa čitavim svijetom: zrak, voda, drvo, kamen, rješta, potok - toga ima svrđeće, kako u Japanu, tako i u Americi. To smo vidjeli uostalom i u jednom ekskluzivnom filmu koji je napravio Adolfe Meles koji se zove *Hallelujah the Hills* - pa smo to i uzeli za mato W. Art-a.

Ima još jedna stvar. Bili smo nadavni u Japanu i tamo smo očivili da se filozofija i umjetnost Japana referira na onu istu prirodu na koju se referiramo i mi. Ostali smo također da su i prepočeda iz Giorgone bila na istom tragu. Mislim, ali nije mi Giorgona otkrila sve to, bilo je toga još i prije, bilo je tu Deda, neostrošizam... U stvari, da se ustanovi ono općenito, uviđaj u svu umjetnost koštiš svoje naposredna dostat.

Bić: Pa možda bi se moglo niti da ono na što smo ići uviđaj bili zapravo fokusirani jeli uz kulturu vizualnih ritmova određeno rutine. Kroz rutine usagleđujemo društvo: ljudi negdje hodaju izbje, negdje sporje, radnici na kojih su sagrađene kuće, način na koji se ophodna prema prirodi... Ponikalj, te rutine su vidljive u umjetničkim

radovima. Zbog toga su za nas te rutine bline.

Mance: Kao ishodište?

Ilč: ...ili kao ishodište. Kroz rutine se mogu analizirati stvari. Tu analitičku dimenziju naših radova shvaćamo kao vid estetskog načina izazivanja.

Mance: Mogu li se crnati na taj način svih i ostale forme vašeg djelovanja - predavanja, škole... Da li su to također neke rutine komunikacije, rutine medijskog odnoseća? Da li je posljednji neko rutinski upravljanje, skulivanja nečistoči dostupnih rutina?

Ilč: Da, između ostalog. Ali stvarno, kroz te forme i modelle mi s drugim ljudima pokusavamo diskutovati o tome, pomeknuti granične percepcije o tome da rutine nisu pse s nebi, nego da je veliki dio njih novčan. Da tu je još ista između W. Arta i Co. Arta, u W. Artu izazivanje putem rutine i rituala je eksplicitan postupak, dok u Co. Artu stavljanje negativskih u analizu rutina. Naravno, ne na banalan način traženja odgovora, nego štampani suštveni putem postavljanja pitanja. Tu postoje i drugi aspekti posvećenog događanja.

Ali iz estetskog ugla zelo bih reč da je Community Art također supotporna organizacija. To znači da skidno podržavamo za nas vredne projekte koje je već neko započeo i nastavio. Ili prekrviti u kontinuirani proces. Nastojimo podržati inicijatora, nastojimo organizirati čiji je rezultat povezanih događanja i sa svojim ponavljanjem, stvarajući tako kritičnu masu zanimljivih tema i procesa. Jer ako se učelo dogodi samo jednom, kao da se i nije dogodilo. Nastojimo to organizirati drugi put u radi da ćemo pomoci inicijatoru da on to ponovi i tred put i tako redom. Mislim da svi imamo koristi od takvog suradničkog procesa i istupajući temi.

Mance: Niste se ograničili na pojedini medij, neupravljano sa službe svima što vam je na raspolaganju. To podjednako uključuje visekategorisne oblike komunikacije ali i one primitivnije, poput novih škole, radionica, otvorenih diskusa. Zato baš novčan?

Keser: Pa sigurno i zato što ih je najjačnostvarnija distribuirati. Još uvek su novčane najmanješniji medij i predstavljaju općene inicijative: prvo su uvođene, potom ih predstavljaju emese. A vrijednost su, barem one drugega, neto što me odvukao intrigirao. Također, bio mi je važno uzeti neku dovoljno jednostavnu formu izražavanja u kojoj mogu stići svi svoje intuitivne potrebe - prepoznavanje, a sa to, budžet sam svog učenjaka. Kavčić je jedini laton... a ako vam se ne izvadju postojanje vještih možete zacići na ulici i napraviti novčan.

Ilč: Zapravo li očito vrijeme nerko rebara život, bilo kroz oblike radikalne provokacije, bilo kroz oblike miniljubavog dijaloga. U svom radu izazivaju mogućnosti za propitivanje te rebe - podešavaju one prema drugim (udaljena ili bliže) nekoj, prema samom sebi.

Mance: A model škole i radionice? Kako to funkcioniра?

Ilč: Inicijativa je krenula prije skoro tri godine, pa dok se to sve skupe organizacijski razvilo... Sam program, znači, ide neto više od godinu dana, zašto se na tri četvrtine rivača. Jedan nivo je okvir predstavljanja za studente, zatim sam program za polaznike, i on je specifičan, tematski se odnosu na neki stvari, zovu se gosti, organizuju predavanja i radionice. Slijedeci nivo odnosi se na javna događanja - znači za lude koji su zainteresirani za umjetnost, neka kulturnička ili politička, pitanja koja mi mislimo na neki način potiču.

Treći je nivo, ili krug, za građane i lude koji nisu zainteresirani za ono što se događa u umjetnosti, ali na ulici ili nekom drugom prostoru nelete na to, i to im, bez neke agresivnosti, izaziva zainteresujući i poziva na sudjelovanje.

Sve se to događa u jednim ravnovremena... a sam program podrazumijeva širok spektar područja, od vizuelnosti i umjetnosti do teorije i filozofije. Polaznici su iz potpuno različitih disciplina, imamo studente matematike, filozofije, arhitekturu, umjetnosti. Program bilo mogli rezavati interdisciplinarnim. Mi smo imali od početka takvu intenciju, ali se je pokazalo da je interes takav, pa program stano prilagodavamo poduzevajući prekrese iz potpuno različitih disciplina.

Što se tice mjeseca, trenutno u Centru za muzičke studije izvajajujuemo termin, ali neće surađujemo s pet različitih institucija, ukoliko imamo filmsku temu, onda surađujemo s Hrvatskim filmskim savezom i MM Centrom, ako imamo temu iz filozofije onda s Positronidom grupom, ako imamo umjetničko-galerijsku temu, onda s grupom WHW, ako arhitektonski-artističke, s Performom 9.8.1.

Kad vam govorimo o formama i oblicima izazivanja, još jednom on se vrati na estetsku komponentu našeg rada. Ponad odlažanja na Bljeme, naš traži odzivljavanje i performansne učivo, i to u različitim institucijama, od muzeja do kina i kazališta. Putem performansa, putem gledačkog izraza, izvodimo esej na neku temu. Ta izvedbeni izraz smo zato i nazvali Body-film-essay. Forma esaja u umjetnosti nije neponovljiva, ona se pojavljivala od ruskih avantgarda, preko francuskog Novog vira u filmu, pa sve do današnjih dana.

Mance: Znači li to da se pozivate na tradiciju kritičke refleksije u umjetnosti, da ste bili analitičkom nego aktivističkom izrazu?

Ilč: Mislim da se to u nekom trenutku rutno isprepleće tako da osobno vidi zanimajući proces u realnom vremenu. Uzimamo i Eisensteina i uopće cijelu avantgardu, realizam, na ispregu između umjetnosti,



Community Art Interface, 2002, autorske revije Ivane Keser, autor's newspaper by Ivana Keser

Contemporary Community Network



Community Art Network, 2002, autorske revije Ivane Keser, autor's newspaper by Ivana Keser



Community Art Front Page, 2003, autorske revije Ivane Keser, autor's newspaper by Ivana Keser



sustjema i društvenih promjena. Nije da želim raditi direktnu reakciju: višemre se promijenilo, ideologije su se promijenile, društvo transformiralo u neke nove oblike... Definitivno živimo u jednom transizijkom vremenu, i ne mislim pri tome na poličku transiciju, govorim očigljivo.

Mance: Nije li kontekstualiziranje umjetnosti transiciju postalo očim mjestom? Nije li tendencija zapadnjačkih kultura da umjetničku produžku etnoeuropejskih zemalja vide kao međunarodnu regionalnu političku sudbinu u nejmanju ruku dozadne?

Keser: Jest, ali što se grupnih umjetničkih praksi tiče, ipak treba raditi razliku u motivaciji. Kako to i zašto radi u zapadu, gdje su finansirati u raznih strane, bilo je različito od toga zašto to neko radi ovdje, sa svojim sredstvima i bez neke krajnje programirane intencije. Za vrijeme obilje komunizma, ti juci nisu imali razloga bilo što ovdje tražiti, jer nije postojao interes. Danas, kad je sve već privredno raspisano, kada dođe neki zapadni kulturovi u potrazi za neštoom predpoznanim umjetnosti jedne sredine koju zastupavaju po potrazi, ujek je upravo da li je spremen na iznenadjenju ili je samo došao spurni divlja svoje predložice i još veće preasrose. Ovdje su se stvari razvijeli spontano, prema potrebama i mogućnostima kakve je zadavao kontekst.

Susrdnici između sredine u kojoj postoji organiziran sistem kulturne produžke i ove, gdje takav sistem ne postoji, može biti drugak. Jadan je pristup tzv. egzistenci - to je primjer kad se radi konceptciju Balkana i onda se načini materijel koji to iustruu. To je negovinjaju, primljiva razina susrdnica koja nikamo ne vodi. Druga, perspektivna, ali potpokočna potnička i predusuda, jest kada neko iz sredine koja ima razrađen sistem institucionalne produžke i distribuciju umjetnosti, dolazi s vizijom alternativnog. Ovdje, gdje sistem uopće ne funkcioniše, on zamislja da ljudi imaju slične probleme kao i oni u razrađenom sistemu u kojima se zasnovali traže neke rješenje da bi se moglo upozoriti alternativni. I svi se traže eventualno neka kompatibilnost, ali nešto sišto - jer ljudi koji dolaze zapravo su svojim nedostatku u svom postojecu sredinama, pa traže neke krajne modeli koji bi mogli funkcionirati u njihovom okruženju. Traganje za održim lokacijama, za promjenu, svekako je već pomek nego neglječavanja različitosti.

Mance: Nije li prakovremeno počinjanje povijesti odnosno kontinuiteta hrvatske suvremene umjetnosti, također jedan od razloga takve percepcije?

Gotovac: Pa percepcija je bila i ostala vrlo površna sve do današnjih dana. Moramo znati jednu stvar: Titov Jugoslavija nije bio istočni blok. To je bilo nešto između. Tito i komunistička partija jesu bili na vlasti, ali mi smo bivja imali informacije koje u istočnom bloku nisu imali. I po tome smo se bili mi u Hrvatskoj, Srbiji, BiH, Makedoniji itd., razlikovali od tih Čehoslovačke, istočne Jugoslavije, Rumunjske, Bugarske... To je bilo nešto potpuno drugačije i sed nas pokušavaju stvoriti pod isti kontekst, a to po mom sećanju ne odgovara isti. Definitivno je bilo više informacija, održanija umjetnost su cirkulirali po čitavom svijetu i negde od ljudi padakvili su se dograditi u nešto potpuno drugačije nego u istočnom bloku. Od "59- te Zagreb je bio nešto potpuno drugo. Tu su se mogli kupovati američki časopisi, članci, New York Times. I čovjek je mogaoigrati online prema njima. Tu su se gledali filmovi koji tamo nisu, slušali se muzika koja se tamo nije smjela slušati. Svakako da je to rezultiralo nešto drugačijim procešima i produžkom. Sed nai ljudi su zapravo bili vlasti tamo gdje zapravo nikada nismo bili, ne dopuštaju drugačije čitanje, drugačije kontekst i to je razlog zašto se tvaria i ja bunitim kad neko kaže Balkan i uzme to kao paradigma.

ilić: U takvoj situaciji mogu svi sami izpolnitivati teme, umjetnici koji imaju političke referencije ali tako da se to percipira kao nešto egzistenci i ne u svim svojim posjećenjima. Zato ljudi ovdje ne bi imali pravo biti ići kao oni u Berlinu, Londonu, New Yorku ili San Francisku. To je isto kao i priča da se bude različit. Tu nitko ne može govoriti o svakodnevnom životu, a da to ne bude isporučeno.

Mance: Pa dobro, ni vi se biste previše ne bavili tim temama.

Keser: U prthodnim slučajevima je riječ o projektu egzistencijsnosti a ne o političkom životu. Uopće nije stvar u samoj temi nego u načinu kako se prema njoj odnosimo. Projektnost teđi prema nekoj vrsti suštini analizala, prema konstruktu, bez uvažavanja svih onih isofascističkih procesa. A nam je upravo ti procesi dne ujutru. Tekav model pomalo crnčićnog modernističkog pretraživanja se već neprigod zavirtenom sklon doveo je nepokon do niza nesporazuma. Dogodio se potpuni nedostatak osjetljivog kulturnog prevođenja. Internacionálni umjetnički svijet ima svoje običine, copy-righte na određene teme, i to se stravno osjeća kad izmeđi obraćati nešto što nije u svojim domenima. Kao da ne zaslužujeli da se time bave, što je zapravo apsurd. Jer najveća snaga i jest u tome da divrija po tzv. zabranjenom temu. Ali pritom je jasno bilo zadizati dogoromoćnost prema njima.

ilić: Na kraju ipak stoji podatak da kao kolektiv nismo bili pozvani ni na jednu izložbu balkanskih umjetnosti. Ni W. Art, ni Co. Art.

Gotovac: Činjenica da baš to što W. Art isključuju oni koji običaju bezsenski Balkan, a paralelno su se uspostavile toliko druge komunikacije zapravo govoriti nešto za sebe...

Keser: Znači, možda živjeti i raditi na brdu, a da te cijeli svijet razumije.



08/ Community Art: *Normalizacija* - diskursivni proces, a predavanje Boris Buden:
Normalization - discursive process, photo from Boris Buden lecture, Zagreb, 2004

09/ Community Art: *Normalizacija* - diskursivni proces, javna diskusija:
Normalization - discursive process, public discussion, Zagreb, 2004

Sphere of responsibility

Translated by Tomislav Štrlek

Community Art is an open project, a permanent public forum and a process that refers to the aspects of contemporary life, the art and politics of existence, co-existence, resistance and education. It is based on personal experiences, interdisciplinary projects and collaborative processes initiated by a group of artists in 1990. It brings together people from different fields, which through their own activities look at issues and phenomena that the project is dealing with. **Community Art** initiates mainly long-term collaborative projects. The processes consist of different forms, from discussions to walks, from performances and films to workshops and seminars. One of their activities is a non-institutional **Community Art and Theory School**. **Community Art** involves people from different disciplines who practice both extremely individualistic and collective practices in the fields such as: urban conditions, art initiatives, community initiatives, normativity and society, biology and technology, film and media. As a NGO (non-government organisation) it has been founded and registered in Zagreb in 2001 by the artists Ivana Kesić, Aleksandar Babić Ičić and Tomislav Gotovac, in collaboration with philosophers, activists and theorists like Karmen Petrićević, Božica Uzleć, Maja Uzleć and other people from various fields.

Weekend Art: Hallelujah the Hill is a ten-year performance by three artists: Aleksandar Babić Ičić (1995), Ivana Kesić (1987), and Tomislav Gotovac (1987). The performance happens exclusively on Sundays on the Medvednica mountain near Zagreb, and is still in progress. From 1995 till 2004, Aleksandar Babić Ičić took a series of more than 1300 slides, using a self-timer.

This project is about different relationships, about reality, life space, and artistic circumstances. Due to the delicate circumstances in the area, the idyllic Sunday walk across the mountain in the company of friends have become rituals of personal freedom, as much as an action and performance. By its nature, this work is a 'performance without audience' and as a series of images the project is actually a 'film realized in slides'. **Weekend Art: Hallelujah the Hill** consists of walks, lectures, performances, film, slide projections, photographs, postcards, Internet broadcasting, billboards, newspapers,...

The same group of artists produce a series of theatre and cinema performances titled '**Body Film Essays**'.

Mance: You have been practicing group art work for ten years now. It seems that it's not a fixed membership that defines this group, but a certain kind of collaborative processes gathering various types of collaborators. It is almost impossible to assign authorship to such work in the traditional sense, so you and I can learn more like initiators, organisers or protagonists, working among equals...

Ičić: Yes, but there are two levels in this. One is **Community Art**: the kind of work we have practiced in the way you described from the start. The first project was *EgoEast* in 1991. That is when we started to have discussion and other dialogical formats that continued through **Co. Art** and **Co. Art school**. The parallel project **Weekend Art** is somewhat different. It includes only Tomislav Gotovac, Ivana Kesić and myself. Both are long-term processes, taking five, ten or more years: it is a sort of investment in time, that for us gives an important aspect of responsibility to our work.

Patković: Yes, the fact that these are long-term projects emphasises the process. What Aleksandar calls responsibility, I would call an awareness of the process. It has to do with what is going on. If you're not preoccupied with the time limit then you can see what is really going on. Letting something last means that you have the opportunity to communicate with whatever appears in your field of work, since you're not restricted by any goals...

Uzleć: It's interesting that this question is posed from the aspect of authorship, while it challenges the concept of authorship in the traditional sense. You have called Ivana and Aleksandar initiators, organisers or protagonists... It seems to me that the classical concept of authorship cannot be applied here: what happens here does not happen

in the closed walls of art.

Patković: Can I say something about this? It is an instance of the stepping out of the art into the space of community. In the area of art, the artist is privileged inasmuch as it is much easier to preserve the identity of the author! Here, one is forgoing this privilege, some part of the identity of the author. So Ivana and Aleksandar become initiators, organisers or protagonists.

Mance: At first sight, **W. Art** continues the tradition of Gorgona group - the autistic, hermetic, abstinent behaviour, the introverted action taking place far removed from the audience. Is there some irony in this ideal of natural state and intimate harmony of members, in this radical absence of any social context?

Ičić: The very name "**Weekend Art**" is somewhat ironic: no artist will call his work that, it's a pejorative term. Since unprofitable conditions for artistic practice are an abiding fact in this part of the world, we have tried to turn this lack to our advantage, and of course, alongside the poetical note of ritual, consistent behaviour, there is also something absurd about it. What seems autistic - the absence of everyday reality - is actually the backdrop of **W. Art**. It is a reaction to reality, without this reality, it wouldn't exist.

Kesić: Yes, but the context produces irony. Irony doesn't exist without a context.

Mance: Can the model of **W. Art** - utopian harmony and communal solidarity - in a certain context function as a model of politically radical behaviour? isn't this utopian communism something both **W. Art** and **Co. Art** share?

Uzleć: I find the phrase utopian communism inappropriate for **Community Art**. Something has



a utopian character if it's perceived as a project, an ideal to be reached. That's not the case here. This is an ongoing process in real time, a provocation, an articulation of certain needs of the community, of real people who decide what the next moves are.

Bić: Somebody said that utopia includes certain irresponsibility.

Ratković: Every ideology includes certain irresponsibility. The utopian image brackets off other ideas.

Keser: Both utopia and responsibility come from the individual and in this sense it can function as a model. The conditions affected this tactics, for in the early 1990s, when we initiated this project, we had been focused on a larger group, with the aim of improving the communication in general; the lack of response forced us to turn to a dialogue with those willing to engage in it, seeing that the whole scene was not interested in it. W. Art is a community on small scale, it is a dialogue on a small scale.

Bić: When I'm asked what attracts me in art, I say that I've always loved to work with others, to initiate events, within a community or among friends. In W. Art it's more friends, but the general story of friendship is also a biopolitical story. It's not a momentary, short-term provocation. It's a

long-term verification of procedures, it's the duration that we're interested in.

Keser: Yes, and that's why the moment is important, at the time everything was relegated to the margin; the war broke out, and culture wasn't really needed very much in today's form. In such a situation you must re-structure your work and find some alternative sense in it.

Bić: It's interesting how W. Art has been read abroad. In Sweden, due to their stable political situation, W. Art was understood more or less to be a hedonistic project, while in Barcelona it was understood as extremely political. Depending on the sensitivity, the context, the readings differ greatly.

Keser: OK, but we called it therapy ourselves...

Bić: Yes, when we started to go on excursions, we were not thinking about art; the circumstances were unpropitious for Tomislav, Ivana and myself. The inability to work with institutions, no funds - we were forced to find some alternative site for culture. And we did just that - we went to Bjelješki hill and created our own alternative institution.

Mance: You said communication has always been important for you. Your work does away with the traditional model of art as artistic statement, a reflection about the world, and turns artistic practice towards communication. The practice is



thus changed: there is no final product that would be feasible, either ideologically or financially, what you're offering differs only minimally from everyday means and models of communication - you produce newspapers, give lectures...

Bilj: I'd be more precise. It's a process: various people are involved, the situation is completely fluctuating. Occasionally we have what we call an *intervent* - something we release into the outside world. It could be a newspaper, or a lecture, or a discussion or a collective action... So, we have these occasional releases that enable people to join in the process.

Ratković: I'd like to say something for the part played by the civil scene participants in all this - in art. It's nothing new actually - in modernist projects art was offered solutions to the community. But here, unlike the modernist projects, they initiate communication, forum for the problems of the community, where institutions, NGOs, other "authors", students, theoreticians, citizens are all invited to discuss them... The most important aspect is the process: to enable communication between various segments of the community. Yes, we meet all the time, when we reach a certain level of discussion, we look back on what we have done, between each meeting and the previous one there is a feedback, making the constraining of a strict ideology impossible. One

can't just sit back and relax, thinking the problem is solved.

Mance: Does that mean that such artistic practice isn't all that different from some socio-cultural initiatives that don't necessarily originate from the artistic institution, that are not artistically motivated?

Bilj: There's an overlap in the sphere of responsibility. I think we are in some correlation with all those dealing with similar problems in various disciplines. This is inevitable, in fact, I think that's exactly what attracted us in the first place.

Uzelen: The connecting factor is the value of cooperation, the sharing of responsibility for the community, but this also means greater personal responsibility - because we include another aspect, another way of questioning the norms, which is probably specific to artistic subversion.

Mance: Is there a specific "artistic" contribution?

Bilj: It's the experience and the way of working that's specific. Everyone comes into these spheres through personal experiences - ours were in art. This is very general, but - if politics is about creating norms, if politics is an ongoing process of negotiating the norms, then we think culture should be the expanding of the range of conceivable modes of negotiation. The same goes for certain activities, resistances and models. We

are all engaged on the same task: the dignity of man....

Ratković: We in the civil sector feel invigorated by what Aleksander calls the *intervent*. We have a larger and safer area of negotiation. Art has greater power to question the norms in its autochthonous area, because it's assumed to be a field for experiment. We also feel more free, because that's the playful element in our deadly serious considerations of various practices. Our experience comes from what Arnold Minošć calls *deep democracy* (in the practices of inclusion) - that's what we're chiefly interested in.

Mance: Are you sure about that? Do you think there's no normativity in artistic practice, that culture itself isn't normative?

Bilj: There's a point of view. In all things, norms and negotiations, we have a certain perception of them - we notice what others don't see. Some people can live in pure chaos, in a polluted environment, and not notice it, while other people tend to be irritated even by small matters. The post-modern practices have opened the possibility of free movement between the areas, there is no paradigm in the modernist sense, that would apply to everything, we now have models offering a perspective of free combination. Those are also normative, of course, but the situation is much more fluctuating, and mixes a whole



network of issues, such as - what are the links between the areas, what models are available, what are the disadvantages of the norms being imposed, what negotiating positions and misunderstandings are possible... .

Mance: Don't you think this liberal possibility of political discussion of culture and art might also be somewhat ambivalent? The intrusion of political action into the sphere of symbolic production is both a gain and a loss - on the one hand, the desirable multiplication of positions of political power; on the other, however, a ghettoisation of politics into the sphere of culture, turning artistic strategies of resistance into forms of reactionary politics in spite of themselves... .

Ilki: For me, the main problem is precisely the culturalisation of politics. Things are not getting solved in the political sphere, but they are frozen in the sphere of culture. That's also an aspect of the process of political normalisation, for it's the political norm that demands the culturalisation of politics, while a host of problems underneath remains unsolved. But the very idea of co-operation with others, the willingness to learn, that's a step in the right direction. No one can say will it lead anywhere, but the intention's there. It's

a process that can't be assigned some universal goal, but we try to change things with whatever resources are available. We use lectures, workshops, discussions, to see what other forms are there, how it can be bypassed, how to make improvements using the experiences that other people have, which are different from ours. Of course, there's a lot of culturalisation in it all. The important thing in this process is whether one is being manipulated. That is the crucial difference: is the culturalisation guided or not. Take, for instance, the role of the foundations to impose certain ideas to a country or a region at as little a cost as possible. But one need not be dependent on any one foundation, one can work with multiple sources of finance, rather than being a hostage of a single source.

Mance: OK, but those are survival tactics. But power is not always embodied in visible institutions such as foundations. I think that there is no position where one does not run the risk of being ideologically or commercially manipulated...

Ilki: Yes, the risk is certainly always there, for every artistic unit, for every man, for every political unit, in every sphere, as soon as you are doing something, especially if it's something public. In

our projects we are trying to detect these mechanisms, i.e. techniques experiences of resisting them. Yet one always escapes somehow: from Co. Art into W. Art, from W. Art into Co. Art - the elusiveness is important. But in the end it's verification that matters. At a certain point the process becomes visible. And people can develop an attitude. At some point it inevitably starts to show through and it becomes clear who profits by it all... This causes a further reaction. But that's another issue, maybe Tom would be more qualified to clarify this point...

Gotovac: I think that the premeditated artists never create art. This darkness of representing one's own person in a certain context, the attempt at separation even from one's physical and social person, at least at the very start, is always an act of aggression, of exhibitionism. That's where I found my pals to act together with in my senior years - let you know, they are just starting out, young, enthusiastic and full of strength, and their support for some of my earlier attitudes that I still cling to, how shall I put it, humanise in a way. Together with these young people I make a community that is trying to resist all that has befall us, in our country and in the world - globalisation, against globalisation, for globalisation, nationalism, for nationalism, against nationalism... We have in fact chosen to watch each other's back. I have some experiences from the long gone suites when the situation looked somewhat different: I had my fingers in many a pie around here at the time, and they wouldn't have noticed me had they not had the same problems as I did. I think that's where Ivana, Aleksandar and I met - if you know Kurosewa's samurai film - *Yojimbo* Samurjo, and especially *The Seven Samurai* - without this sympathy for the existential solution of one's problems, nothing would have come of it.

Mance: Wasn't modernist artistic provocation much more aggressive, or at least more excessive, in comparison with the benevolent gestures of dialogue and exchange of opinion, as practised by Ivana and Aleksandar?

Gotovac: Well, W. Art isn't exactly a benevolent gesture.

Mance: I wasn't referring to W. Art in particular, but to their other projects...

Gotovac: Well, why shouldn't people be given a somewhat wider margin in trying to adjust their ideas to society? W. Art, from its name to the excursions to Sjemen, and Sjemen is where all those living in Zagreb go, actually implies a hidden determination to persevere. I think Co. Art is also like that in a way, both names seem to say: we won't harm you, but when you get what it's about, you'll wonder...

Mance: It was that model of radical and uncompromising consistency I had in mind when I asked if it were also a political provocation...

Gotovac: Those are essential things, and I'm not good at philosophising... At any rate, one must persevere in trekking up and down the Zagreb Hill, discovering what everyone thinks accepted and

accessible: nature, trees, flowers, grass, sky, clouds, rain, snow - and bring all that to bear on the initial question. These are common things, like breathing, drinking water... I think nothing's changed in that respect, all of us, the nature... These are the essential questions of human interaction, with the world, and with others. We ourselves are what we interact with, even though we have agreed to interact with the whole world: air, water, tree, stone, river, brook - those can be found anywhere, in Japan or in America. That's what we have seen in that cute film by Adoias Mikas called *Hallelujah the Hills* - and we took that for the motto of W. Art.

There's another thing. We've recently been to Japan and we discovered that the philosophy and art of Japan refer to the same nature we refer to. We also discovered that the gentlemen of Gorgona were after that too, I mean, it wasn't that Gorgona discovered all that, it appeared already with Dada, surrealism... Actually, to come back to the general issues, all artists have always used their immediate grounds.

lid: It could be said that we are always focused on the rituals and routines of culture. We perceive society through routines: in some places people walk faster, in other slower; the way the houses are built, the way they treat nature... These routines sometimes appear in artworks. That's why the routines are important for us.

Mance: As a starting point?

lid: ...as a starting point too. One can analyse things through routines. We understand this analytical dimension of our work as mode of essay.

Mance: Can other forms of your work be understood in the same way - the lectures, the schools... Are those also communication routines, media routines? Is it a ritual activity, the trying out of immediately available routines?

lid: Yes, among other things. But these forms and models are also discussions with others, an attempt to shift the boundaries of perception, to show that routines aren't just there, that they are ruled in some way. That's the link between W. Art and Co. Art: in W. Art the expression through routine and ritual is an explicit device, whilst in Co. Art we emphasise the analysis of routines. Not, of course, in the banal way of looking for answers, but as an expansion of consciousness through questioning. There is also the aspect of repeating an event.

From the activist angle I'd like to say that Community Art is also a supportive organisation. We support the projects we think important, initiated by others and try to turn them into an ongoing process. We try to support the initiator by organising related events, even of repetitions of sorts, thereby creating a critical mass for the interesting themes and processes. For if something happens only once it's as if it hasn't happened at all. We organise it again in order to ensure it happens yet another time and so on. I think we all profit from this approach.



Menos: You're not restricted by any one medium, you use everything that's available, from the hi-tech forms to the more primitive ones, like newspapers or schools, workshops, discussions. Why the newspapers?

Keser: They're the easiest to distribute. The newspapers are still the most widespread medium and they stand for opposed values: first they are a value, and then waste. And I've always been intrigued by social values. It was important to take a form of expression sufficiently simple for me to follow my intuitive needs and precepts, which is: Be your own editor. Start with two pages... and if you don't like the news, go out and make some new ones.

Bić: Someone's always directing your life, through radical provocation, or through benevolent dialogue. We seek the possibilities of questioning this directing - with respect to others as much as towards oneself.

Menos: And the school and workshop? How does that work?

Bić: The initiative began almost three years ago, it took some organising... The programme itself, has been going for a year now, and has three basic

levels. One is a series of lectures for students, it deals with certain issues, guests are invited, lectures and workshops are organised. The next level are the public events - for the people interested in art, in issues of culture or politics that we can make more accessible.

The third level is for the people not interested in art, but who run into it on the street or some other place, and are intrigued and invited to participate, without any aggression.

This happens weekly, and the range is wide, from visuality and art to theory and philosophy. The participants have a background in disciplines, we have students of mathematics, philosophy, architecture, art. It might be called interdisciplinary. That was our intention, and the interest was of that sort, so we are constantly adjusting the programme by inviting the lectures from various disciplines.

Right now it takes place in the Center for Peace Studies, but otherwise we work with five institutions: the Croatian Film Association and the MIV Center on film-related subjects, the *PerForward* group on philosophy-related subjects, the group *ViHVi* on art-related subjects,

and the Platform for those related to activism and architecture.

I'd go back to the essay aspect of our work. Apart from the excursions to *Sjeme*, the three of us also stage performances, in various institutions, museums, cinemas and theatres. Through performance, through physical expression we perform essays. We call this Body-film-essays. The form of the essay is not new, it has been used from the Russian avantgarde, through the French New Wave to the day.

Mance: Do you invoke the tradition of critical reflection on art? Are you closer to the analytical than to the activist?

Ilie: I think the two are inseparable at some point, but we are interested in the process in real time. If we take Eisenstein and the avantgarde, we find the combination of art, activism and social change. Not that we want to make a direct comparison; the times have changed, ideologies are different, the society has new forms.... We certainly live in a period of transition, which is not political, but general.

Mance: Isn't this contextualising of art by means of transition a commonplace? Isn't the tendency of western curators to view the artistic production of East Europe in terms of regional political conflicts rather boring?

Keser: It is, but as far as group artistic practices are concerned, there is a difference in motivation. The way they do it in the West, with all sorts of financing, is very different from the way it's done here, left to one's own devices and with no pre-programmed intention. During Communism, they had nothing to do here, there was no interest. Today, when it's all seemingly mapped and a curator comes looking for some imaginary art of a place he doesn't really know, it's always the question whether he's ready to be surprised or has only come to confirm his prejudices. Here the things developed spontaneously, according to needs and necessities dictated by the context.

The co-operation between a place where there exists an organised system of cultural production and this one, where such a system doesn't exist, can be of two sorts. One approach is the exotic - as when one constructs the Balkans and looks for the material to illustrate it. That is the superficial, primitive level leading nowhere. The other is more promising, but riddled with confusion and prejudice; that's when someone comes a vision of the alternative. He imagined that here, where the system of production and distribution doesn't exist, the people have problems like those in a developed system, looking for outlets to work in an active way. Compatibilities are sought, similarities - they know the shortcomings of the place they come from and look for models to look. Looking for resemblances is certainly an improvement over emphasising differences.

Mance: Isn't the knowledge of Croatian contemporary art also one of the reasons of this perception?

Gotovac: Well, it has always been and remains

superficial. We must know one thing: Tito's Yugoslavia was not the Eastern bloc. It was something in between. Tito and the Communist party were in power, but we had information unavailable in the East. That's where Croatia, Serbia, Bosnia and Herzegovina, Macedonia etc., was different from the former Czechoslovakia, East Germany, Rumania, Bulgaria.... That was totally different and now they're trying to put us into the same context, and I don't remember it like that. There was certainly more information, the artists travelled all over the world and from the late 1950s it was completely different from the eastern bloc. From 1968 Zagreb was something totally different. One could buy American magazines, *Life*, *New York Times*, and one could develop an attitude. The films were shown, the music was played that was banned over there. This certainly affected the processes and the production. Now these from the West would put us back where we'd never been, they don't allow a different reading, other contexts and that's why Irena and I are protesting when they say the Balkans using us as a paradigm.

Ilie: In such a situation only political subjects are of interest, only the artists with political references, but even these are perceived only as exotic. Why shouldn't the people here be like those in Berlin, London, New York or São Paulo. That is a right, just like the right to differ. Here one can't talk of everyday life without bringing politics in.

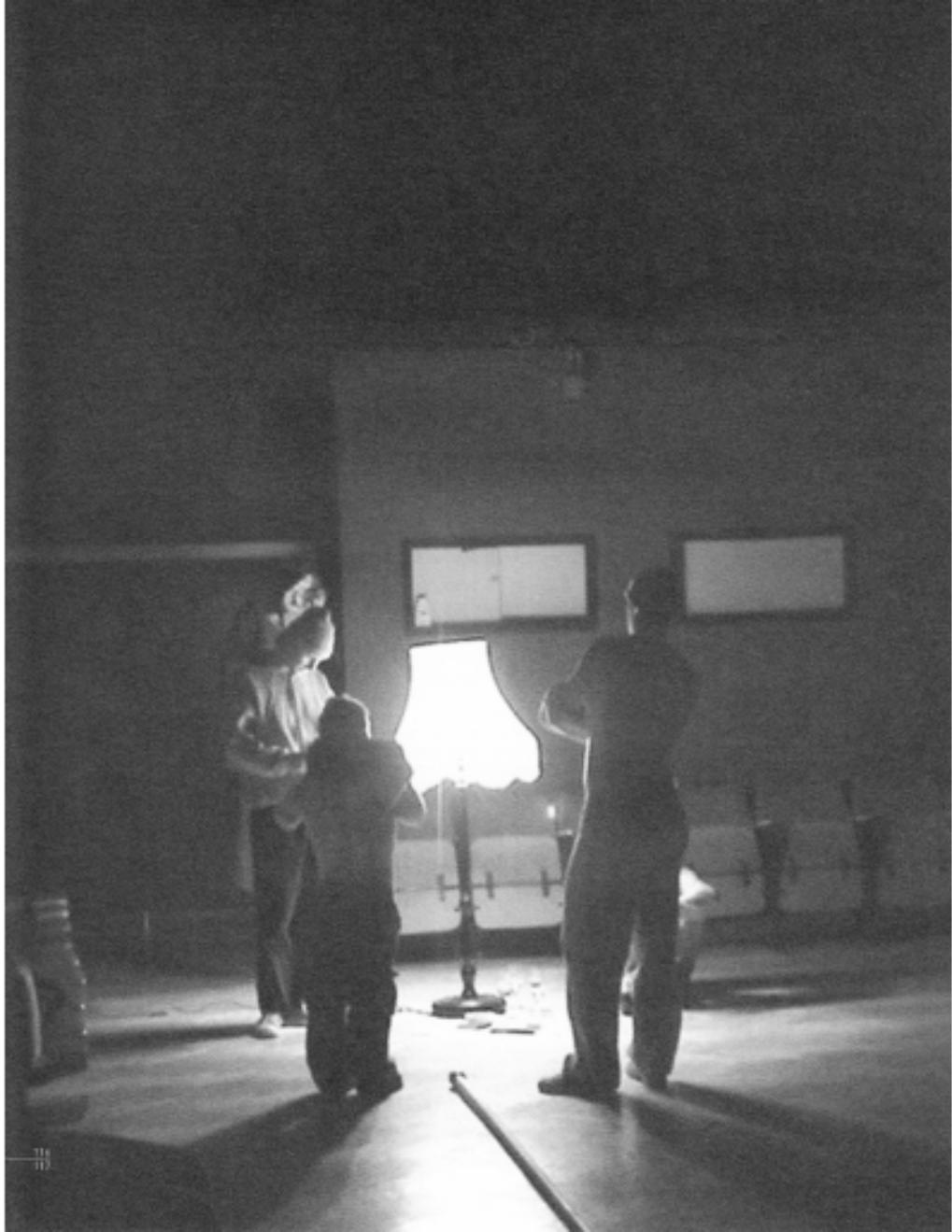
Mance: Well, you don't really deal in such subjects...

Keser: In those cases it's a project of exotic politicisation, not political life. It's not the subject, but the treatment that matters. The project tends towards a cloying effect, towards a construct, neglecting the sophisticated processes. And we find those processes crucial. The model of cynical modernist search with a prefabricated image resulted in a series of misprisions. A complete lack of sensitive cultural translation. The international art world has its domain, the copyright on certain subjects, and you're against this as soon as you stay outside your domain. As if you're not worthy to deal with it, which is absurd, for the strength lies precisely in wandering through the forbidden territory. But one must be responsible towards it.

Ilie: After all, it is true that as a collective we have never been invited to any Balkan art exhibition. Neither *W. Art*, nor *Co. Art*.

Gotovac: The fact that *W. Art* is excluded by the people who love the *Bazar Balkans*, while on the other hand so many avenues of communication have become established really speaks for itself...

Keser: So, you can live and work on your local hill, and the world can still understand.



Ime kao događaj, kao sadržaj i mjesto

Leonida Kovač

(BACo) : Rebro kao zeleni zidovi

foto: Igor Kipan

Pokusam li sceniski događaj naslovjen *Rebro* kao zeleni zidovi identificirati tako da ga označim nekim konvencionalnim temištom koji bi definirao njegov karakter i time ga smješto u određeni koordinatni sustav unutar kojeg konstukcija značenja i upostavka panta smjera postaje moguća, nadi cu se u nekomjeri. Na raspolaganju mi je nekoliko termina u čijem se referencijskom polju možeti pojam konzultira, primjerice predstava, izvedba, inscenacija; međutim *Rebro* kao zeleni zidovi naslovivo je na njihova potrošena značenja, stoga što mu se performativ manifestira upravo u fokusiranju starija potrošenih značenja.

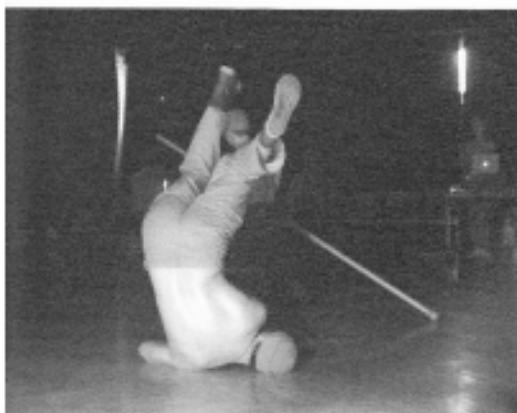
Scenski događaj *Rebro* kao zeleni zidovi u kojem sudjeluju članovi i članice grupe BACo, i publike postoji u međuprostoru atomarnog dramskog teksta i mogućnosti njegovihi izvedbi, u međuotoru napisanog, prototipnog, izgovorenog i negovorenog, učinjenog i neučinjenog. Na razmama počinjanju, u svojstvima nevodljivosti pojmovima mješta i smještanosti, postojaњa i pokretljivosti govornih subjekata, izrečivoći i prikazivati.

Kao promatračicu, ili u svojstvu publike, *Rebro* me amžira na marginu scene. Na pozornici na kojoj se nešto treba dogoditi, mješta na kojemu će neki događaj biti reprezentiran, već uz rub pozornice, mješta na kojemu se već nijesu naveli dogodilo. *Rebro* kao sceniski događaj, doslovno djeluje kao post scriptum i to se činjenica nepresteno (paradoksalno) potvrđuje na svim činjenicama. Svakog je mješta u priču već unaprijed napisano, pročitano, izbrano.

Jedno od pitanja koje se gledajući i sudežujući nameće moglo bi glositi: gdje se događa dijalog protagonisti *Guliver Sina i Strjeća* u kojem, među ostalim, poput klimatike čujem rečenicu "Mogli smo biti obitati"? Nadej, radi li se ovdje uopće o dijalogu, ili sušem soliloquie koji se na nekom mještanju prenoseaju? Iz diskalkulije napasne u dramskom tekstu moguće je u funkciji mješta događanja identificirati temučnicu. Temučnicu kao mjesto događanja ili protagonistu? Diskalkuliju to nije učinio jasnim.

U sceniskom je događaju pitanje definirano poznatstvom dviju konfiguracija prečišćiti, smještenih na nasuprotne pozicije: s jedne strane mikrofoni na stolima i zvučnici - ukretici, razgledi, s druge strane sobne lampi s plamenom senzator i pod njom boka vina, čase i kniga Ivane Bajko u kojoj je osvijetljen tekst drame *Rebro kao zeleni zidovi*. Scenska rekonstrukcija? Scenografija? Opremači? Zene kraj prozora, revolvera, špiljuni na zidovima, tanjura juhe i kriške kruha koje navodi diskalkulija - na sceni nema. Dok publika uža i smješta se uz rub scene, iz razglašača zavori - glasovi koji netko govore - izgovorava mješta tekst kojim je preuzeven događaj koji bi se na sceni učinio trbalo užurbiti. Kada? Može li se sa sigurnošću nudititi da u trenutku dok publika uža i smješta se uz rub scene predstava već nije započela? Neke od izvodača sude li našačeni lice pod lampom ščitajući vino, što će biti predstavljeno? Spiskom glosa koji dopire iz razglašača razgovrjeno označavaju: "Ivana Bajko, *Rebro kao zeleni zidovi*", imo autorice i nastav oje, ili imo kao nastav, ili jednostavno replika - jedna među mnogima u tekstu dramskog događanja. Ime kao događaj, kao sadržaj i mješta, Ime kao replika Imenu Oca konotiranome dijalogom *Guliver Sina i Strjeća* koji u *Rebru* postoji na najni potencijalnoga. "Mogli smo biti obitati" - izgovara Strjećac.

"Mogli smo" - odgovara *Guliver Sin*, a jedan od izvodača izgovara tekst diskalkulije koji glosi: "Bez obzira da li se u inscenaciji konziste diskalkulija, ova replika prečišćanja zadrži negovenu rečenicu". I tu je priča. A gdje joj je početak?



Početak dramskog tečajta didaskalijom koju inscenacija ne upravlja, ali je izvedbom čini prisutan, upravlja monolog, ili točnije govor bez odgovora žene zadovolje u pozoru. One koja čeka Guiver Smr. Ljubavnicu ili majku, ili, i ljubavnicu i majku? Bezmena, no personificirana kao Didaskalija - ona koja određuje početak i kraj, "bez obzira da li se u inscenaciji koristi".

"Mogli smo biti obični". U referencijskom polju akcija koju rednimajući zaščitnik odnosi protagonistu drame Rebro kao zeleni zidovi odziva razomu tensiju, preocenjujem reprezentaciju edipovske metrice prema kojoj se, povijesno i kulturno, događa ne samo proces konstitucije govornog subjekta, odnosno struktuirajuča želja, već i konstrukcija pojma realiteta.

Burotstvarajući edipovkoj strukturalnoj želji konceptiju "zelje proizvodnje", Deleuze i Guattari u svom kapitalom očiju Anti-Eđip pišu: "Zato, kad neš pozivaju da nadleđemo jednu pojednostavljujuću konceptiju Edip-a zasnovanu na roditičkim slikema da bismo definirali simboličke funkcije u jednoj strukturi, istaknud se ono tradicijsko tata-mema zamjenjuje jednom funkcijom - majkom, jednom funkcijom-očem, mi ne vidimo što se time dobiva osim što se utvrđuje univerzalnost Edipa s onu stranu promjenjivati slike, što se želja još čvršće povezuje sa zakonom i zaščitom i do kraja sprovodi proces edipizacije nevezivog."⁷ Eleborujući povijesne procese potiskivanja "zelje proizvodnje" konstataju da je poslov socijuma korišćenje želje i straha, stvarajući odaklevanju tokova.⁸ Po njima bi želja bila stroj i pripadala ponučku proizvodnje, a svaka bi proizvodnja bila istodobno željeđa i društvenina, pri čemu nema zelenih strojeva izvan društvenih strojeva koje oni formiraju u velikim izmjenama; nema društvenih strojeva bez zelenih koji ih nastanjuju u malim razmjerima. Deleuze i Guattari reprezentaciju vide kao represeju - potiskivanje želje proizvodnje; pri čemu je želja proizvodnja koju proizvodi ono stvarno. Ona je "skup poslinskih sročica koje strojno povezuju parozne objekte, tokove i tjele, i koje funkcionišu kao proizvodne jedinice. Stvarno, iz njih proizstaje, ona je rezultat posljasnih ambičija želje kao autoproizvodnje nevezivog. Želji ne nedostaje nitko, niti ne nedostaje njeni objekti. Preje bi se moglo reći da subjekti nedostaju želji, ili da želji nedostaju postojani subjekti; a postojani subjekti postojat jedno uslijed represeje".⁹

Performativne scenske zvjezdne drame Ivana Bajja Rebro, kad zeleni zidovi obitaju se upravo u ponitičavanju kategorije postojanog subjekta. Ne radi se o ovjedu o reprezentaciji smisla proizvedenog dramskog tekstom, već o prezentnosti. Nepostojanost subjekta na sceni je ubitljena stvarnom, a represeja očitom. Tko je Brijelac, a tko Guiver Smr. Koji od petorica? Koji govor, a tko odgovara? Ni jedan od izvođača ne

⁷ Gilles Deleuze/Félix Guattari, Anti-Eđip, izdavačka knjižnica Zorana Stojanovića, Školski Karlović, 1990, p. 88

⁸ Ibid., str. 112

⁹ Ibid., str. 149

¹⁰ Ibid., str. 23



tumači ulogu, jer izgovorani tekst i učinjena kreativna postava ovdje u funkciji dekompozicije pojma uloge. Ne izgovoruju se riječi uključeno u mikrofon, i prenose putem razgovara. Tekive, prije no replikama, postaju nešto liturgijskom tekstu. Progazu. Zakonu.

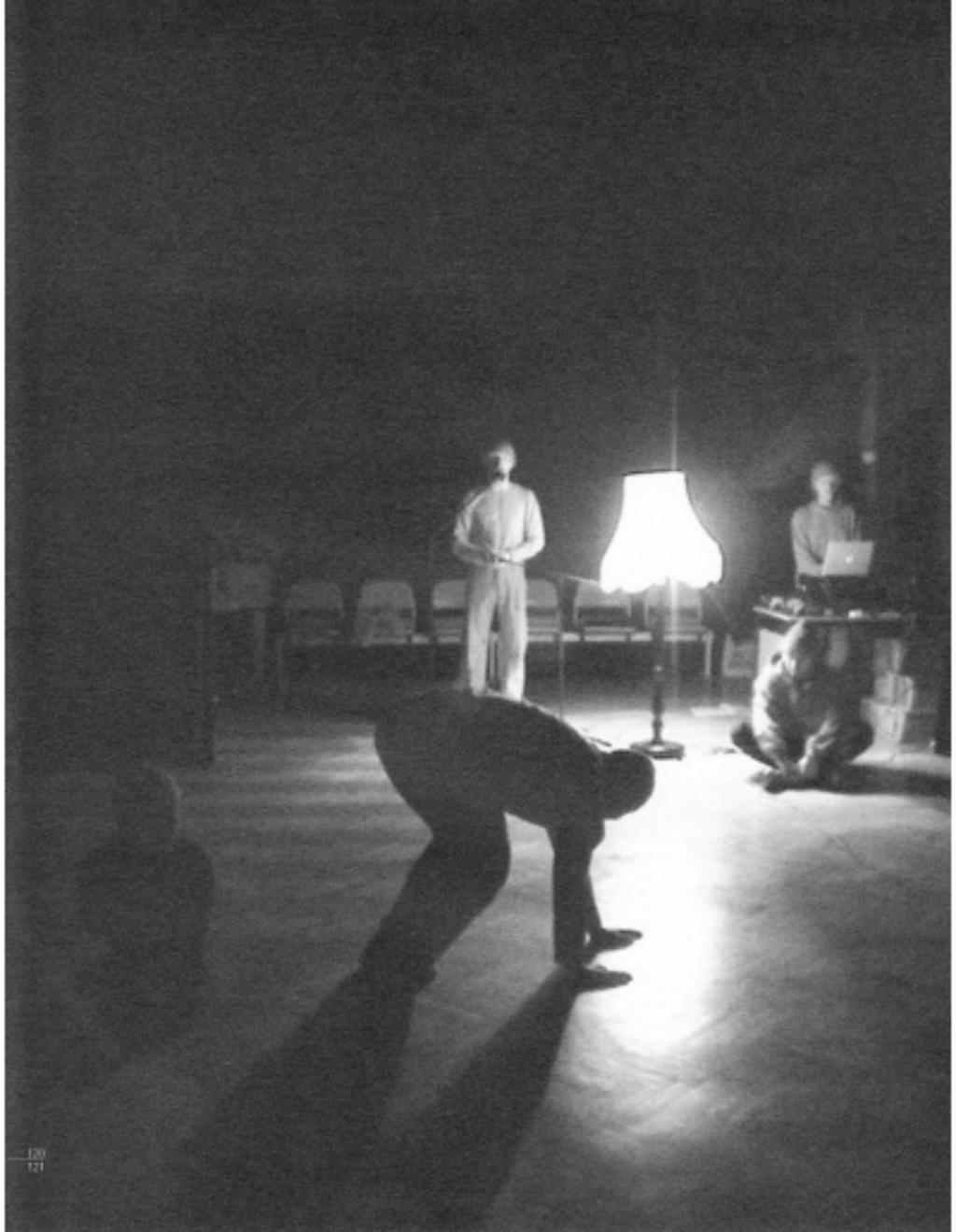
Nije na odmet zaplatiti se što izvedba Rebra čini u odnosu s tekstom Rebra? Rebra bih da se i sama teatraliziraju smještajući se u kontekst posredovanosti, a posredovanac jest tehnologija prenositre stvarnosti. E, predmet, izvamot je učinak reprezentacijskog prakse. Rebro kao zeleni zidovi sceničkom izvedbom ukazuju na razliku između govoriti i razgovarati. Replike zapravo u dramskom tekstu bivaju izgovorene (u mikrofon), a radići koji se kreću u krug - razgovoru uključujući u svoje komarije koja jest razgovor i nekoga iz publike. Primjerice, ako u gledišnoj tragediji kor govorčev posreduje između publike i značenja, u smislu usvajanja značenja, zatim je učinak razgovora četvrtca u izvedbi. Rebra očituje se u rekonstrukciji dramskog teksta koja osporjava vjerodostojanost svakog ranije proizvedenog značenja. Jer, svako je značenje stoga specifiko - određeno pozicijom s kojo se govor o onome o čemu se govor. To o čemu se govor, ili ako hodimo objekat reprezentacije, promjenjivo je a obzor na svaku posvjetljenje. Preusmjerava sam ovdje izvedbama Reber, jednoj u zgradici bliske tvornice, drugoj među zidovima nekakšne kavarente. Tamočia? U konstruktu drijedoga Štrijela i Gulivera Bina, upisujući vlastito iskustvo, četvrtci su raspinavali o značenjima tih mještaja. Pojam mještja tako postaje značenjem ekvivalentom pojmu dramskog teksta. No, što je tekst?

Po Barthemu, tekst je proizvodnost. To ne znači da je to proizvod nade (kao što je bio potreban za tehniku naracije ili majstrovstvo stila), nego pravo popršte proizvođenje, gdje se sastaju proizvod i čitalac teksta; tekst "radi" u svakom trenutku i u koje god mu iranje prestopi. Čak kada je napisan (kaočen) on ne prestaje radi, zadržavajući proces proizvodnje. Tekst radi što? Jezik. On dokončnu jezik komuniciranja, predstavljanja ili izraza (gde individualni ili kolektivni subjekt možda ima luku da nešto oponda ili da se izražava), te rekonstruira taj jezik, oprežan, bez dna ili površine, jer njegovi prostori nisu prostor figure, slike, okvira, nego stereognasti prostor kombinacione igre, koji je neognjenčen kada doček napusti granice tekuke komunikacije (podložan općem načinu mijenjanja, "obliku") i nascrtnu ili diskurzivne vjerodostojanost¹¹.

A Rebro kao zeleni zidovi u Izvedbi B&Dco, upravo to čini, demonstrirajući čitatelju kako svia komunikacija u osnovi nije drugo dolje prešli scenarij.

¹¹ Roald Barthel: "Teorija o tekstu," Republika 9-10, 1986, p. 110.

¹² Jean Baudrillard: "Promocija za," iz: Strukturi i živje, Hrvatski Javni i Turc / Hrvatsko sociološko društvo, 2001, pp. 178-171.



The Name as an Event, as The Content and The Place

by Leonida Kovač

B&Doo - RibCage

photo: Goran

If I try to identify the stage event entitled *RibCage* using a conventional term that would define its character and thus position it within the framework of some system which makes possible the construction of meaning and the rules of sense, I am perplexed. I have at my disposal several terms the referential scope of which includes theatre, performance, production, staging, but *RibCage* remains inextricable to their dispensable meanings, because its performative manifests itself in focusing on the state of dispensable meaning.

The stage event *RibCage*, that the members of B&Doo, and the audience partake of, exists in the area between the eponymous text and its possible performances, in the in-between area of the written, read, said and unsaid, done and not done. On the levels of mediation, in the crevices of irreducibility of the concepts of place and situatedness; existence and inactivity; speaking subjects, expressibility and representability.

As a spectator, or a member of the audience, *RibCage* puts me at the margin of the stage. Not the stage on which something is about to occur, the place where some event is about to be represented, but at the edge of a scenic area, a site where everything has already taken place. As a stage event, *RibCage* functions as a post sorcijum, and this fact is necessarily (paradoxically) confirmed on the auditory level. Every place in the scene has always already been written, read, enacted.

One of the questions that come to mind might refer to where does the dialogue of Gulliver Son and The Shooter take place, the exchange in which the phrase "We could have been a family" is an important leitmotif? Moreover, is this really a dialogue, or am I listening to soliloquies that occasionally interrupt each other? From the stage direction in the text one can identify the dungeon as the place of action. The dungeon as a place, or as a protagonist? This is not specified in the stage direction.

In the stage event the scenic area is defined by means of two configurations of objects placed opposite each other on the one hand, microphones and loudspeakers - in short, sound equipment; on the other, a lamp with a shade and underneath it a bottle of wine, glasses and the book by Ivana Šajko including the play *RibCage*. Props? Set design? A literal description of the stage? The woman by the window, the revolver, the peep-holes in the walls, the plate of soup and the slice of bread indicated in the stage directions - none of this is on stage. As the members of the audience enter and take their seat by the edge of the stage, a murmur comes from the loudspeakers - voices speaking indistinctly - perhaps speaking the lines of the text that produced the event that should be staged any moment. When exactly? Can it be ascertained that in the moment when the members of the audience enter and take their seat by the edge of the stage the performance has not already begun? Some of the performers are seated, some lie beneath the lamp sipping wine. What is about to be performed? The voice from the speaker says in the manner of an announcer: "Ivana Šajko, *RibCage*." The name of the author and the title of the work, or the name as the title, or simply a line of dialogue - one among many in the texture of the dramatic events. The name as an event, as the content and the place. The name as a responder to the Name of the Father implied in the exchange between Gulliver Junior and the Shooter, existing on the level of potentiality in the *RibCage*. "We could have been family," - says the Shooter.

"We could have," - replies Gulliver Junior, as one of the performers speaks the following stage direction: "Regardless of whether the production uses stage directions or not, this is the last spoken sentence."



And thus the story ends. And where did it begin?

The beginning of the text, which according to the stage direction the production does not stage, but makes it present in performance, is a monologue, or more precisely a speech without a reply, of the woman walked into the window. She awaits Gulliver Junior. A lover or a mother, or both lover and mother? Nameless, but personified as the Stage Direction - she marks the beginning and the end, "regardless of whether the production uses" it.

"We could have been family." In the referential field of the utterance which, summing up the sarcasm of the relationship between the characters of *RibCage*, reflects the destructive tension, I recognise a representation of the Oedipal matrix which governs not only the process of the constitution, historically and culturally, of the speaking subject, i.e. the structuration of desire, but the construction of the notion of reality as well.

In contrast to the Oedipal structuration of desire, Deleuze and Guattari propose the concept of desiring-production, stating in their seminal work *Anti-Oedipus*:

Therefore, when we are asked to forgo a certain simplifying concept of Oedipus based on parental images in order to define the symbolic functions in a structure, it is futile to replace the traditional father-mother by a mother-function, a father-function; we do not see that anything is gained in this, except that the universality of Oedipus is being founded beyond the mutability of images, binding desire even faster to the law and prohibition and complicating the process of Oedipalisation of the unconscious.¹

Elaborating the historical processes of repression of 'desiring-production,' they conclude that the task of the socrus is to encode desire and fear, the anxiety of decoded flows.² According to their analysis, desire is a machine and belongs to the order of production, every production being simultaneously desiring and social, and there are thus no desiring-machines outside social machines they form on a grand scale; there are likewise no social machines without the desiring ones that inhabit them on a small scale. Deleuze and Guattari see representation as repression - the suppression of desiring-production,³ desire being the producer producing the real. It is an assemblage of passive syntheses linking partial objects, flows and bodies, and functioning as units of production. The real derives from them, it is the result of the passive syntheses of desire as the self-production of the unconscious. Desire lacks nothing, it does not lack its object, it is rather the subject that desire lacks, or that desire lacks a stable subject; and a stable subject can only be brought about by regression.⁴

The performative of the production of Irena Sekrids *RibCage* is to be found precisely in the abolition of the category of the stable subject. We are not dealing with a representation of sense produced by the text, but with a presence. The instability of the subject on stage has been made real, and the repression

¹ Irena Sekrids/Péter Guattari: *Anti-Oedipus*, adriánska knižnica Zora Slobodová, Bratislava, 1990, p. 66

² *Ibid.*, p. 112

³ *Ibid.*, p. 149

⁴ *Ibid.*, p. 23



obvious. Who is the Shooter, who is Gulliver Junior? Who among the five? Who speaks and who replies? None of the performers is interpreting a role, for the spoken text and the performed movements are used here in order to decompose the very notion of role. The words are spoken into the microphone and from the speakers for a good reason. Thus, rather than lines of dialogue, they become more like a liturgical text. A proclamation. A law.

So, what is it that a performance of *RibCage* does to the text of *RibCage*? I would say it is itself textualised being placed in the context of mediation, mediation being technology of the production of the real. Or, more precisely, the real is the effect of representational practices. The performance of *RibCage* stages the difference between speaking / talking. The lines of dialogue are being spoken (into a microphone), the walkers moving in a circle talk - including an occasional member of the audience. In their movement which is talk. For example, if in Greek tragedy, the chorus mediates between the audience and meaning, in the sense of the adoption of meaning, more precisely of the adoption of the Name of the Father, the function of the talk of the walkers in the performance of *RibCage* manifests itself in the recontextualisation of the text contesting the authenticity of every previously produced meaning. For, every meaning is site specific - defined by the position from which that which is spoken about is being spoken. What is being spoken about, or the object of representation, if you like, is changeable with respect to its historicity. I have attended two performances of *RibCage*: one in a closed factory, the other within the walls of a former quarantine. A dungeon? In the context of the exchange between the Shooter and Gulliver Junior, the walkers discussed the meaning of these places, inscribing their own experience in the text. The notion of place becomes the meaning equivalent of the notion of the text. Then again, what is a text?

According to Barthes, text is production. This does not mean it is a product of labour (as it had to be for narrative technique or stylistic mastery), but the very site of production, where the producer and the reader meet; the text "works" at every moment and no matter from where we approach it:

When it is written (fixed), it never ceases to work, sustaining the process of production. The text works. What does it work with? Language. It deconstructs the language of communication, representation or expression (where the individual or collective subject perhaps has the illusion of imitating or expressing something), and reconstructs this language, vast, bottomless and without surface, because its space is not the space of a figure, image, frame, but the stereographic space of combinatory play, which is unbounded once we abandon the borders of actual communication (subject to the general manner of thinking, the "doxa") and narrative or discursive authenticity.⁴

And that's exactly what *RibCage* performed by BADico. does, demonstrating the fact that all communication is but a compulsive script.⁵

⁴ Roland Barthes: "Teoria o tekstu," *Republika* 2-10, 1980, p. 1102.

⁵ Jean Baudrillard: "Przestrzeń dla," in: *Smoleń / zbiór*, Nakładu Jęzierskiego, Turek / Wydawnictwo społeczno-kulturalne, 2001, pp. 170-171.



Razgovor s WaxFactory

WaxFactory je međunarodna skupina umjetnika posvećenih istraživanju raznolikih oblika performansa. Sudionici Dion Doulis, Erika Latta i Ivan Talijančić temelje vlastite projekte na nekonvencionalnoj naraciji, iznimno vizualnom i fizičkom pristupu, eksperimentiranju novim tehnologijama te site-specific radovima. Posvećeni su timskom radu s multidisciplinarnim umjetnicima i međunarodnoj suradnji. Njihove produkcije su prikazivane u brojnim prostorima i na festivalima u New Yorku kao i širom Europe.

(T) = Tanja Weingartner, nezvanični kustos

(I) = Ivan Talijančić, umjetnik ko - direktor, WaxFactory

(E) = Erika Latta, umjetnica ko - direktorka, WaxFactory

Preveo: Mirela Hennic



(T) Zašto ste ustanovili Waxfactory?

(I) Company je proizlazila iz naše suradnje koja je počela još u studentskim danima. Zapravo smo se nešto međusobno jer smo shvatili da imamo slično promišljanje i senzibilitet u radu. Radimo u kazalištu, ali nismo kazališni umjetnici u tradicionalnom smislu. Zanimaju nas razni oblici umjetnosti i kako se oni mogu povezivati u performansu. Kada radimo na novom projektu, radimo sa svim elementima: dizajn i performansa, pri čemu pokušavamo ostati prilično 'strogi' i precizni. Privlači nas i suradnja s umjetnicima koji ne dolaze nužno iz kazališta. Oni uvek unose nešto novo, otvaraju nova vrata i prostore za nove ideje. Upravo nas je tež interes za istraživanje različitih ideja u isto vremenu i povezak. Paralelno smo došli i do tog otkrića.

(T) Odobili ste da jednako gledate na umjetnost, a da pri tome niste nužno jedni drugima pa tako ni svojim suradnicima, odredili fiksne uloge.

(I) Upravo je vjerovanje u demokratičnost različitih oblika umjetnosti ono što čini performansu. I, kada se radi o performansi, ponekad izvodac, riječi je tekst postaju najvažniji element. U sljedećem trenutku, možda, nečin na koji je svjetlo usmjerenje na glumca, govor puno više nego sam tekst. Il recimo zvuk koji vam daje puno više informacija od slike, itd.

(T) Je li to jedan od vaših ciljeva, vaša filozofija? Činjenica da ne postoji hijerarhija između različitih oblika umjetnosti - najprije tekst, onda svjetlo pa...?

(E) Mislim da to definitivno prolazi iz sustava koji je uspostavljen u SAD-u gdje postoji značajna podijeljenost na razne odjele. Čak i u školama uvek postoji neki oblik separacije. Zapravo, mi radimo isto. Zbog čega umjetnici koji radi instalacije ne bi mogli sudjelovati na performansu ili raditi u kazalištu? Na neki način mi čvorimo nove prostore koji bi se mogli dočarati s performerima. Npr., dramski pisac piše tekst, ali njegova svrha nije da tekst samo ostane mrtvo slovo na papiru. Biće kao i instalacija, i tekst se može podići na viti razinu.

Nas vidi zanimaju smisla raznih oblika. Naravno, ponekad, ovisno o tome što se radi, npr. ako je to Heiner Müller, nečin na koji to radimo sam po sebi teži težkom pristupu. Mislim da je jako dobro što nasi company ima tri umjetničke direktore. Tako da, ako, recimo, Ivan radi na nekom projektu, svi se uključuju i pomaze mu, daјemo mu podršku. Ako na projektu radi Dion, company se potpuno preusmjerava i u tom slučaju možda uopće nećemo koristiti sahnologiju ili video art. Ili, ako ja radim neki projekt, možda čemo se već baviti pokretom... Umetnost home što su takvi pomaci unutar company-ova uobičajeni, uvek ostaje određena estetika koja je trajna - način rada koji je uvek vizualno vrlo, određen i fizički jako zahtijevan.

Poznajuće se male opasnost u odnosu na to kako ljudi dobivaju tekav rad jer možda jednom vide neto što smo napravili i misle da je to jedini mogući način. Recimo, kod slikara možete pratiti kako



se umjetnost mjenja od jedne do druge slike, a da nešto, možda, pri tome ostaje stalno. Mislim da je to ono zanimljivo o našem companyu - uviđak ostaje blizak kazalištu, ali odjednom, mogao bi se reći, preoblikovati i na filmu. Onda se fokusiramo na to.

(E) ...E, radimo performanse na ulici, ili postavimo evenete po cijeloj zgraci, pa se publika mora krešati uokolo.

(T) Možete li nam nešto reći o tome kako se vaš pristup mjenja u odnosu na neke od vaših recentnijih projekata? Na primjer, QUARTETv2.0, LADYFROMTHESEA I LE JARDIN AVEUGLE?

(E) Ono što je zanimljivo reći za tri projekta je to da ilustruju ono što je Erika upravo objasnila. Što se tiče nečesa, svaki projekt može imati sasvim drugačiju formu.

Započet će s predstavom QUARTETv2.0 koja je popolno komorna. Nešto što se može postaviti u jekhom velikom prostoru. Mislim da je ono što taj komad čini neobičnim upravo način na koji smo kombinirali razne elemente. Na instalaciji smo susedili sa arhitektom, a modre dizajnericom, koja se prije nikad nije bavila performansom, radile je kostime, tako da su ti umjetnici stvarno unijeli jednu novu perspektivu i drugačije razumevanje predstave. Čim toga, u ovaj smo predstaviti puno više koristili razne tehnologije. Na nešto način uspjelo nam je stvoriti suvremenost tehnologije i izvodilačko je naš red podiglo na jednu drugu razinu. Na sceni je prvi izvodaoč (što je, narančina, tradicionalna i vrlo kazališna ideja), a u to su i kameru koje sve prati i dio su cijelokupne instalacije te prikazuju izvodaju na vrlo kinematografski način pri čemu su izvodaci toga vrlo sjećani.

(E) Izvođenju se moraš prilagoditi više s kazališne strane kada se približavaš publici - kada si ispred kamere više naginješ izvođenju za kameru. Takav pomak izvodaju čine tijekom cijele predstave.

(E) Još jedan konceptualni izazov odnosi se na činjenicu da su izvodaci stalno prikupčani na besbojne mikrofone pri čemu se digitalno manipuliraju njihovim glasom. Na taj način i vokali nad postaje jako važan, što je nešto ne puno feedbacka od strane publike i novinara - kako glos može funkcionirati u predstavi kao maska, kao nešto što se transformira i čime je potrebno raditi na stvaranju drugog lica.

Još jedan neobičan element u predstavi je način na koji se upotreba prostora inkorporira u rad na predstavi i što je ujedno i glavni razlog zbog kojeg je razvijeno instalacijskim performansom. To je zapravo instalacija koju ozivljavaju izvodaci. Dizajnirana je tako da je sama po sebi samodostatna vrsta prostora. To nije scenografija. Scenografija je čitavo kazalište, ono je scena - instalacija koja može biti postavljena u bilo koji prostor.

(E) Čak i u prostorima s temperaturom ispod nule! (smijeh)

(E) - I, očveno o vesti profitora u kojem se predstava izvodi, dođe do promjena. Tako je QUARTET bio sedam bio izvođen u velikom galerijskom prostoru (Centar za medijске umjetnosti u New Yorku) i starij rimskoj palati.

[T] **Gdje?**

[I] U Bolju gdje smo bili okruženi stariim stupovima i arkadama što je, zapravo, bio zgodan kontakt našem starijom i futurističkom setu.

[E] Izvođili smo je i u granatarnom hotelu u Dubrovniku što je bilo jedan apokaliptični dijelj koji je iste u skladu nego u kontrastu s predstavom. To su samo neki primjeri. Treba nešto reći i o LADYFROMTHESEA koja je potpuno drugačije osmišljana.

[T] Dakle, značna je razlika u tome što QUARTET v2.0 ima samo dva glumca, jednu lutku i što može putovati od zemlje do zemlje?

[I] To je potonji set, zapravo, instalacija koja je sama po sebi dovoljna dok je LADYFROMTHESEA predstava koja je vrlo određena mjestom izvedbe. Do neke mjeri se isto može reći i za QUARTET jer je glavna nemjera i bila postavljati je na nekonvencionalnim mjestima, pa se tako stalno mijenja, ovisno o mjestu izvedbe. No, ono što je vrlo specifično za LADYFROMTHESEA je činjenica da je pokretačka energija cijele predstave bila sama njena nadogradnja. Radi se o predstavi koja se izvodi u ogromnom kompleksu zgrada (koje su prije pripadale jednoj starej tvrtki konzervi u Brooklynu, NY) i u nekoliko vanjskih i unutrašnjih lokacija u sklopu kompleksa, pa govorimo o 12-14 različitim instalacija koja čine ukupno djelo. Neke od instalacija baziraju se samo na dizajnu, što znači video, glazba, svjetlo u kombinaciji s arhitektoničkim zgradama, a druge se oslanjaju na izvedbe. Niti vodilje predstave je način na koji se izvode, dizajn i tehnologija mogu staviti u interakciju sa zadanom arhitekturom. Ciljna predstava je o tome kako uspostaviti dialog s nečim što već postoji pa je, same po sebi, ta predstava koja ovlašća prečitati... No, ona je zanimljiva i zbog drugačijeg odnosa s publikom, koji je ovde sasvim poseban jer u LADYFROMTHESEA publiku ima punu slobodu po svojoj volji kretati se među instalacijama. Gledači na početku dozvoljuju plan zgrade, a unutar zgrade postoje znakovi koji im daju razne mogućnosti tako da sami biraju kojim će putem kretati. Za to imaju koliko god im je vremena potrebo. Na neki način im pružamo slobodu nadogradnja vlastite naracije - svoje vlastite priče. Ništa nije nametnuto. Predstava se, isto tako, tako može prilagoditi drugim velikim zgradama u cijelom svijetu: to planiramo nastaviti raditi i u budućnosti.

[E] Mislim da je, baš kao i u svakom drugom kazalištu, važno pojasniti suradnju među umjetnicima. Naposejte, han je režirao te dvije predstave i ono što radi svaki dobar režiser je spajanje svih ideja i onda njihovo kanaliziraju putem svoje vizije. Natanko, ta se vizija proširuje suradnjom. Teko, na neki način, svaki put kada igramo predstavu pokazujemo suradnju s tim umjetnicima. Ponekad je to neravnomjerno, pa se nešto ističe više od nečega drugog. Zadatak režisera je pokusati sve ukloniti. Bate i sate provodimo tražeći krajnje koji je konzistent. Mislim da to dobro funkcionira u LADYFROMTHESEA i u QUARTET-u jer je sve filtrirano uglavnom kroz naš troje. Filtrirano je kroz nas u svakom, pa i najmanje detalji čak i u izvedbi. Mislim, što se tiče izvedbe, da tu umjetnik mora biti četiri ili pet putu senzibilniji jer se na način u uobičajenoj situaciji. A na glumima je još puno toga više. Oni se moraju probiti kroz tehnologiju, vijeti se počinjaju izlaza na deset metara od zemlje dok pada kiša... Za to je potreban senzibilitet, ali i fizička snaga. I to da se osigibat će ova dvije predstave... zanimanje za suradnju s umjetnicima koji na maniju nužno dolazi iz kazališta. Svi zajedno smo se otvorili u odnosu na Ibsenovu "Detmu sa mora", ili se otvorili prema Heineru Mülleru. Isko je on sam po sebi vrlo otvoren...

[I] I otvara se...

Nadovezat ću se na ono što je rekla Erika - s obzirom da je očito da je susednja ključna tema ovog razgovora ili zasigurno njegova glavna mrt, dakle, jedan od naših interesa u companyju je da ne suradujemo samo nas troje međusobno već i s drugim ljudima. U nekoj suradnji s drugim ljudima postoji nešto vrlo specifično što ima veze sa drijenicom da uvijek postoji režiser... Dakle, režiser započinje predstavu i kašnije je to kao leča unutar koje se ideja crće na jednom mjestu. Međutim, mi ne namećemo ideje: postavljamo puno pitanja i od ljudi s kojima suradujemo ješto puno očekujemo. Na našim probama nećete dobiti da se glumcu nareduje što treba činiti. Viđejte cete kako glumići sami stvaraju svoj materijal na temelju ideja koje su dobili ili od naših fokusira ili od time. Ponekad impulzi dolaze i od drugih ljudi, a posao režisera je da ih na neki način fokusira ili da osigura da se njihov rad zadriži unutar više, no svakako stvari...

[E] Što drugima daje osjećaj da i oni posjeduju taj red.

[I] Nakon toga se radi montaža. Svakko stvara svoj izvorni materijal, svakko stvara "svoji materijal" kojim se kašnije koristimo.

[T] Vaša vrata suradnje je posebno zanimljiva s obzirom da često izvodite u stranim zemljama. Gdje ste sve gostovali i koje su razlike od mesta do mesta? Kakva je suradnja u tim zemljama? Postoje li određene nacionalne osobinje i jeste li stekli neka iskustva koja su vasi obogatila i koja ste sa sobom donijeli u SAD?



III) Treća predstava koju ste naveli, LE JARDIN AVEUGLE, poprilično se razlikuje od preve dvije jer smo suradivali s francuskim skupinom Baget Theatre. Kada nas je pozvala direktorka Karin Hölmstrom, imala je ideju da radimo po romanu Janet Frame pod naslovom "Mlinski vrtovi za slijepce". Izradila je nacrte i dizajn arhitekture te napisala sinopsku predstavu prije nego što smo počeli raditi na projektu. Kada nam je dala taj materijal, Oeon i ja smo ga cestoma promijenili, ali smo doista ideju i začrtao. Baget je grupa koja se bavi uličnim kazalištem, radila vani i običajivoj kuci te predstave igraju na ulici, na otvorenim i kada ne moraju biti unutar kazališta u kojem se mora sjediti i nešto gledati. Tako je došla na ideju da se postave četiri scene, pri čemu je publika na nogama i u pokretu jer se radnja odvija u krugu od 360 stupnjeva. I tako smo s njima načinjali zajedno tri, četiri mjeseca u Francuskoj. U to vrijeme nisam znala ni jednu riječ francuskog, a morsala sam reditati. Morsala sam se služiti svim mogućim jezičnim pokretima da bin to uspjela očarati. Nekoliko mjeseci smo radili s glumcima dok je teško bio u pripremi, a nakon toga smo imali probe vani što je bilo čestita teško jer je polana na kojoj smo radili bila na izbjedbi, pa smo scenografiju morali seliti. Predstava je jako dobro primjena i igraja je posuđu u Evropi. Govorivala je u Češkoj, Dubrovniku, Španjolskoj, Francuskoj, ali smo s njom na Savinju i radimo se da ćemo je dovesti i u SAD. Ovog ćemo je ljetu ponovno postaviti i prevesti na engleski; bit će to francusko-engleska verzija predstave. To je bilo veliki izazov, posebno suradnja s francuskim glumcima koji stalno pulje i neke pauze što je potpuno obično od načina na koji funkcioniра naš company. Ali smo, znači, jako strogi... morsala sam se naviknuti na drugačiji način rada s glumcima što je na neki način jako poučno, nećemo te naučiti. Nauči te opuštanju i lešenosti. Malim da su i oni nešto naučili - upravo civa skupina glumaca, ne bi htjeli pretprijevali i neći svu glumcu u Francuskoj. Ali, mislim da mi imamo drugačije vidjeće discipline ili onoga što disciplina jest i zbog čega je ona važna, ne samo da bi se nametala... Nekoliko glumaca u companyju su bili umjetnici, dvoja su bili nevjerojatni vizuelni umjetnici, pa su radili na scenografiji i reviziji. Bili smo po bukvicama, prekrojili staru poštansku torbu u hlače. Karin među ostalim radi i prekrasne kostime, pa je apsolutno sve elemente zajedno i sve in zasla. Njen suprug Philippe Lallard, koji je također jedan od osnivača Baget Theatre, izradio nam je cijeli čeliknu konstrukciju kuće i pokretnje dijelove scenografije kako što su autorski i ogromne stolice koja je bila potrebita za lik doktora. Philippe, tehnički direktor companyja, u to je i nevjerojatan izumitelj. Zajedno radimo na idejama i onda ih on razrađuje i otvara kako postaviti i ujedno da ne uobčitujemo mjesto, pokretnje čelikne konstrukcije ili npr. avionske krije za lik koji se s njima mora kretati na stuhima. Dok ispravljaju okone, on to napravi. Uvijek mu govorim da bi svoje radove za predstavu trebao negjeziti izotri. Toliko su ljepe sami po sebi. Shvativ da je ulazak nešto za company poput Baget Theatre u kojem se jako puno ljuševi i pošnja pridje detaljima. Ne neki način bio je to iskoljan likovni nastavak za vizuelno i suradnju. Nama je oduvijek bilo jako važno suradnji s judinim iz drugih zemalja. Međunarodne razmjene su uvijek jako zanimljive i ponekad uoče ne možebi ni zamisli što će dešati. To je opet postalo jako važno dok smo radili na CLEANSED, Sarah Kane u Sloveniji. Radili smo s lokalnim glumcima, ja sam, uz hrvata, bila jedni emerički član ekipe. Ali, tako se upoznaju dvije osobe koje mogu postati budući suradnici, a prilagoduju se i različitim stilovima. Nešto nije bilo jer svi žele isto - znati gdje ulaze i gdje izlaze. Shvativ da je svijet maren jer se svi veže istim pitanjima, samo na drugačiji način.

(i) Mislim da je to teško, ali i izazovno jer ulaziš u kulturu koja nije tvoja. Važno je reći, kada govo-

rimo o suradnji), da smo tijekom rada zajedno već došli i do svojih 'prečaca'. Mislim da je to što nam naši rad čini tako uzbudljivim činjenica da više uopće ne moremo puno razgovarati; ne možemo puno toga raditi. Ponikalac bi Enika samo rekao: 'Da, znam' i izvorno bi se počekalo da zna što razmišljam i da joj ne moram objašnjavati...

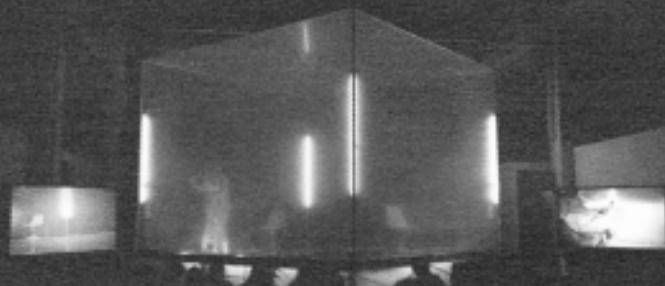
(E) Ili možda ja tebi dajem neku ideju - prez!

(I) Upravo tako, ili obratno... i onda naviknuti na takav način rada dodamo u neku drugu zemlju i odjednom moramo postati opremi zbog čega radimo još više. To je također i onaj element koji naš rad čini zanimljivim jer se stalno moramo mijenjati. Od ljudi s kojima radimo isto tako tradimo da se mijenjaju pri čemu se i mi mijenjamo. I tako se nadamo negda na pola puta. Kad je bilo u Sloveniji, slično onemu što je Enika rečeo za Francuzima, suvišli smo se s drugom vlastom očekivanja u odnosu na to što bi glumci trebali raditi, ili na koji način... ili što se od njih očekuje na problemu, pa smo morali neći neki anđelji put. Također, ono po čemu se CLEANSEO razlikuje od sve in prečetavje o kojima smo do sed pričali jest to da je trećine predstavi filmski snimljena. Volim u toj predstavi razmišljati kao o hibridu između kina i kazališta jer su u njoj čitave scene snimljene unaprijed i nакон toga projicirane na sceni. Onda se u sljedećoj sceni pojavljuju isti glumci, ali igraju uživo. Tako se razvija još jedna vrsta zanimljive dinamike.

(E) Na istu sušu... retrospektivno, promatrajući isti rad može se otkriti da ono što se vidi prilično sliči jednom filmskom klimatu - montaža, leding, brzi rezovi.

(I) Zapravo dosta toga ovisi o montaži. Mislim da to nije nešto što svjezano promišljamo, ali naš je senzibilitet definitivno filmski. Kao što i Enika rekao, dinamika na sceni je vito slična filmu- odjednom rez ili blackout, ili fade out.

(E) U LE JARDIN AVEUGLE-u publike je bila imperativ, drugo bio predstava. A to je zanimljivo. Morao im usmjeriti pogled, ali isto tako morao neći što oni žele vidjeti.



FOCUSING LENSE

Conversation with WaxFactory

WaxFactory is an international group of artists dedicated to exploring a multiplicity of theatrical visions. Its founding members Dion Douls, Erika Latta and Ivan Taljančić have based their approach on unconventional narrative styles, visual and physical rigor, technological experimentation and site-specific work. They are dedicated to ensemble work and international exchange. Their work has been seen extensively in New York as well as internationally at numerous venues and festivals in Europe.

(T) = Tanja Weingartner, Ph.D., independent curator
(I) = Ivan Taljančić, artistic co-director, WaxFactory
(E) = Erika Latta, artistic co-director, WaxFactory



(T) Why did you found WaxFactory?

(I) The roots of the company stem from our collaboration, which started in graduate school. We actually found each other, because we ultimately discovered a likeminded sensibility about the work. Yes, we work in theatre, but we are not really theatre people in the most traditional sense of the word. We are interested in many different art forms and how they come together in a performative event. When we develop new work we are working with all the design and performance elements, trying to be very rigorous and precise. We are also drawn to working with the artists who are not necessarily working in the theatre field. They have something new to bring, they open doors and create space for new ideas. And it was that interest in exploring all these different ideas at the same time that brought us together. We discovered that simultaneously.

(T) You discovered that you had the same outlook towards art, not necessarily assigning fixed roles to each other and your collaborations.

(I) It was just this belief in a democracy between all the different art forms that come together in a performance. And that when you create a piece, sometimes the performer, the words or the text is the most important thing. In the next moment, maybe the way the light hits the actor is much more eloquent than the text, or the actors' movement might be more eloquent. Or, the sound is giving you more information than the image, and so on...

(T) Is that one of your goals - your philosophy? That there is no hierarchy between the different art forms - first the text, then the lighting, then...?

(E) I think that definitely stems from the system that is set up in the United States, where you have a lot of division between departments -- even in schools, there is always a separation. Ultimately, we are doing the same thing. Why can't installation designers collaborate with performance or theater? In a way, they are creating landscapes that could be elevated with the performers. For example, as a playwright you provide the text, but it is not meant to stay on the page. Like an installation, you can elevate it to another level. Our work is more about a synthesis of forms. And of course, sometimes, depending on what the show is, if you are doing Helmut Müller, the way we are doing it tends to lend itself to this approach... What I want to say about the company is, that it is great that we have three artistic directors. So, if Ivan is doing a project, we all get in on his vision and help him - support him, if Dion is doing a project, the make up of the company shifts completely, we might not use any technology - or video. Or if I am doing a project, we might be doing more with movement... While this kind of shifting is present within the company, there is a certain aesthetic that is steady - the work is always visually rigorous and physically demanding. There is also a little bit of the danger in how people may be perceiving the work, because they



might see one piece and think this is just the only path you take. But as an artist, say, if you look at a painter - hopefully, you can see how the painting becomes different from one work to the next, and something perhaps stays steady between them. I think that is what's interesting about this company -- that it stays around the theater, but all of a sudden, we might say, we want to do film. And we kind of focus on that.

(E) ...Or we do a piece that is performed out in the street, or we stage events throughout an entire building and the audience moves around.

(T) Can you address how your approach shifts through the perspective of some recent pieces? For example, QUARTET v2.0, LADYFROMTHESEA and LE JARDIN AVEUGLE?

(E) I think what is interesting in talking about these three pieces, is, that they illustrate what Erika was talking about. In terms of how, in a way, each project could take on a completely different form. Starting with something like QUARTET v2.0, which is very much a chamber piece. Something that is contained... can be contained in one large space. But I think that what makes this piece unusual is the way in which we combined the elements. We worked with an architect to create the installation design, we worked with a fashion designer, who wasn't necessary somebody who was working in the theater before, but brought in this really fresh perspective and understanding to the piece. It is also perhaps the piece in which the technology was more heavily used than before. But in a way, what we were developing was a dance between the technology and the performers, and how they work together to bring this work to a different level. You have side by side a live performer (which is a more traditional and theatrical idea, of course) and then you have these surveillance cameras, which are part of the whole installation and they capture the image of the performers in a very cinematographic way, and the performers are of course aware of that.

(E) You have to adjust to performing more on a theatrical side when you shift towards the audience - and then when you are in front of the cameras you are performing for the cameras - the actors have to do this kind of shifting throughout the performance.

(E) Another conceptual challenge is that you have the performers who are on wireless microphones during the whole show and their voice is digitally manipulated - in this way, the vocal work becomes really important, which is actually something that came up in a lot of the press and audience feedback - how the voice functioned as a mask in the piece - something that transforms and that you have to work through to become a different character. Another unusual element in the piece is how the use of space was incorporated in the making of it, which is why we call it an installation performance. It is actually an installation in and of itself, but the performers make it alive. And it is designed in a way in which it is a completely self-sufficient kind of space. It is not a theater set. The set is the whole theater, it is an arena -- it can really be placed into any kind of space -

(E) Even in freezing temperatures! (laughs)

(i) - and, depending on the kind of space you perform in - it changes - so in the course of QUARTET's life so far, we performed in a very large gallery (New York Center for Media Arts in New York), and we performed it in an ancient roman castle...

(T) Where was that?

(i) In Split, Croatia - surrounded with ancient columns and arches... a nice contrast to the set, which is very sterile and futuristic.

(E) Then, we performed it in a bombed-out hotel in Dubrovnik, which gave it a completely apocalyptic feeling, which is more in sync with the piece rather than in contrast. So you know, these are a few examples... To then move on to LADYFROMTHESEA, which is a completely opposite idea...

(T) So the big difference is that QUARTET v2.0 only has two actors, a box, which can be moved to different countries?

(i) It is a contained set, but it is a self-sufficient set or installation, whereas LADYFROMTHESEA is very site-specific. To a certain extent, QUARTET is also a site-specific piece, because it was intended to be presented in non-traditional performance spaces, so it changes every time, depending on the site. But what is very idiosyncratic about LADYFROMTHESEA is that the impetus for the whole piece was the building itself. It is a place that is performed in a very large building complex (originally created at the Old American Can Factory in Brooklyn, New York) and in several indoor and outdoor locations within the complex, there are between 12 and 14 different installations that comprise the whole piece. Some of the installations are purely design based, meaning video, sound, light, combined with the architecture of the building, and the other half is with performers. And the constant thread in the piece is in how the performers, the design, and the technology we used interact with the existing architecture. The whole piece is about creating a dialog with something that is already there, so it is inherently a site-specific piece.... But another thing that makes it interesting is that the relationship with the audience is completely different, because in LADYFROMTHESEA, the audience has a complete freedom to move around through the installations in any order that they want. They are given a map of the building, there is signage throughout the building, that leads them, suggests where they might go, but ultimately the choice is theirs. And they can spend as much time as they want, or as little time in each of the installations. And so ultimately, in a way, you give them the freedom to build their own narrative - their own story. It is not imposed. And also, the piece can be adapted to other large buildings around the world - which is something we are thinking about pursuing in the future.

(E) Also, I think that ... just like in any theater, you are showing a collaboration between artists. So, in the end, Ivan on those two pieces *was* directing - and what any good director does is edit these ideas and then channels them through his vision. And of course, that vision becomes expanded by the collaboration.

So in a way, each time we present a piece, it is a display of collaborations with those artists. Sometimes it may be uneven, in that something shines through more or less. And what the director does, is to try and fit it all in. We spend meticulous hours trying to get that landscape to be cohesive. And I think in LADYFROMTHESEA and in QUARTET that works well, because it's filtered mainly through the three of us. It is filtered through us on every little detail, even with performing. I think, performing wise, you have to be four or five times more aware or sensitive, because you are not in a normal situation. And the actors have a lot more on top of them. They have to cut through the technology, they have to cut through hanging off a fire escape, 30 feet up and it is raining... You have to be really sensitive but also very strong to get past that. That is also about those two pieces ... the interest in collaborating with artist that maybe are not necessarily in the theater, we are collectively opening our minds on Isolde's Lady from the Sea, or opening our mind to Heiner Müller. Though, Heiner Müller's mind is very open....

(i) ...And opening.

Adding on to what Erika said - since the collaboration is ostensibly the topic or the thread of this conversation - is that one of our intuitions in the company is not just between the three of us, but also working with other people. There is something very specific about the way we collaborate with people and that has to do with the fact that there always is a director... there is always one, or the three of us, or a couple of us, who instigate the piece, and this is like a lens, a focusing lens, through which the ideas are kept consistent, but we don't come into the room and impose ideas, we ask a lot of questions and we expect a lot from the people we collaborate with. In our rehearsal, you don't see a performer who is just told what to do. You see performers actually generating material, based on channels of ideas that are provided by the director or the team. Sometimes the impulses come from those other people, and it is the job of the director to kind of focus or make sure that the work stays within the vision, but everybody is creating...



(E) ...Which enables you to feel like you own the work as well.

(T) Then, the works gets edited. Everybody creates the source material, everybody creates the "raw footage" that we are going to use, to use this cinematic term...

(T) This kind of collaboration is particularly interesting considering that you have performed extensively in different countries. Where have you performed and what where the differences? How has the collaborating been different from one country to another? Are there any national specifics or are there any enriching experiences, which you brought back to the States?

(E) Well, *LE JARDIN AVENUE*, which is the third piece you mentioned, is very different from the earlier two in that we collaborated with a French company, Begat Theater, based near Marseille. When the head of the company, Karin Holmström, called us, she had this idea to work on a Janet Frame novel *Scenes From The Blind* -- she did the sketches and the architectural design, and wrote the synopsis of the piece before we went to work on the project. When she gave it to Dion and I, we changed a lot of things, but also kept a lot of the set ideas. Begat is a street theater company, working outside and their love is to have theater on the street, to have open spaces, to not have it be in a theater, where you have to sit and watch something. So she created this idea, where there are four set pieces, the audience is on its feet and moves, since the action takes place 360 degrees around them. So we worked with them for three or four months in France. I didn't speak a word of French at the time, and I had to direct. I needed to use all my body movement to direct.

We trained with the actors for several months while the script was being developed and then we rehearsed in a field, which was difficult because the field was on a slope and we were pushing the set pieces through this field. This piece was very well received and was performed throughout Europe. It was in the Czech Republic, it went to Dubrovnik, it performed in Sicin, France, Sardinia, and we hope to bring it to the United States as well.

This summer we are going to remount it and translate it into English - a French-English version. It was very challenging, but nonetheless interesting to work with the French actors. They are always smoking and taking breaks - completely opposite to the way our company works. Which is, you know, very rigorous... I had to get used to a different way of dealing with the actors and in a way it opens your mind, it teaches you something, to take it easy and let go a little bit. And also it taught them something - this particular group, I don't want to say all the actors in France. But I think that we got a different sense of discipline - or what discipline is, and why you want to have it - not just to impose it...

Several actors in the company were artists, two were incredible visual artists, so they worked on the props and sets. Karin and I worked for hours on the costumes. We went to the flea market, changing an old postman's sack into pants. Karin is also an incredible seamstress and she then put all of the elements we found and sewed them together. Karin's husband Philippe Lallard, who is also a founding member of Begat Theater, built the entire steel structures of the houses and the moving pieces of the show, which are the bus, and giant chair for the character of the doctor. Philippe, who is the technical director of the company is a spectacular inventor as well. You can collaborate on ideas and then he works on them and figures out how to install lights in

strange places, moving steel pieces, or airplane wings for a character who has to move with them on sticks and he welds them together in a blink of an eye. I am always telling him he has to exhibit his creations for the shows he does. They are that beautiful on their own. It is a joy to work with another company like Beger Theater who put a great amount of love into the details. In a way it was a perfect marriage, between our visual sense and the collaboration between two companies. It has always been very important for us to collaborate with people from other countries. International exchanges are always a great interest - and sometimes you don't know what to expect.

This was again essential when we worked on Sarah Kane's *CLEANSED* in Slovenia. We worked with local actors. I was the only actor from here and Iva - but you get to know beautiful people who might become future collaborators, and adjusting to the different styles in a way doesn't matter, because everybody's looking at the same thing - how do I enter, how do I exit?? The world becomes very small, obviously - when you are struggling with the same issues in different ways.

(I) I think it is also difficult and it is challenging, because you are going to a culture that is not your own, and of course - speaking about collaboration - when we work with each other, we have developed a shorthand. I think it is one thing that always makes it very exciting for us to work with each other, because we don't have to talk, we don't have to speak. Sometimes Erika will just say "Huh- I know" and she knows what I am thinking about and I don't seem to have to tell her...

(E) Or I am giving you an idea - careful

(I) ...exactly, or the other way around... And then obviously we come with this kind of shorthand into another country and all of a sudden we have to be on our toes, which of course makes us work harder. It is also what makes the work interesting, because we have to change. We are asking the people that we are working with to change, but we also have to change - we have to meet them somewhere in the middle. When we were in Slovenia, similarly to what Erika was saying about France, there is a different sense of what actors are expected to do, or how... or what is expected of them in rehearsal and so we had to find some middle ground there. Also the thing that made *CLEANSED* different, in a yet another way it was different from all the other three pieces we talked about, in that a third of the play was shot on film.

I like to think about this piece as a hybrid between cinema and theater, because you actually have entire scenes which were shot ahead of time and projected onto the set. - and then the next scene is with the same actors but they are performing live. So there you create another interesting dynamic.

(E) On the same theme... In retrospect, when you look back, the same work - you can discover that what we are looking at is a lot like looking through the cinematographer's lens -- fading, editing, cutting to the next scene abruptly at times.

(I) It is basically very much about the montage. I don't think it is something we consciously think about, but definitely the sensibility we have is cinematographic. Like Erika was saying - the dynamics on the stage are very much similar to that in the cinema - you have a jump cut or you have black outs, or fade outs.

(E) At *LE JARDIN AVEUGLE* the audience was really imperative, the audience was another arm of the performance. And that is interesting - you have to direct their eye, but also you have to look at what they want to see.

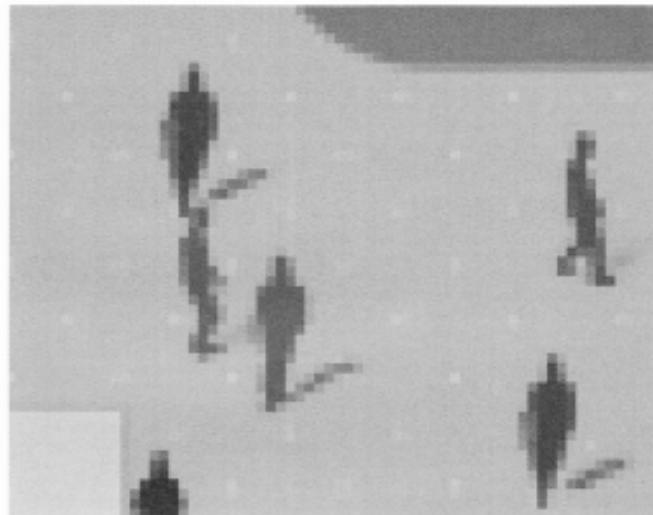


Distributivna pravda

Razgovor s Andrejom Kulundićem

Razgovarala: Nataša Ilić

Tokat je originalno objavljeno u katalogu izložbe Andreje Kulundića u galeriji PM.



Rad Andreja Kulundića konsekvenzno poveća umjetničku aktivnost od izstavljanja neograničene kreativnosti k stvaranju novih modela društvenosti / komunikacijskih situacija, zanimanje za društveno relevantne teme, suočavanje s različitim publikama i kreativna suradnja u kojoj se u umjetničkom radu preklapaju organizacijski postovi i kreativno izražavanje. Prvi projekt Andreja Kulundića u kojem su te tehnike razvijene bio je projekt 'Zatvorena zolja - embryo', održan od 1998. do 2000. godine. To je multidisciplinarni umjetnički projekt koji na eksperimentalan način istražuje implikacije genetskog inženjerstva. Projekt je realiziran kroz interaktivne internet stranice u nekoliko razvojnih faza prezentirane galerijski, kroz razne predavanja, prezentacije, razgovora i suočavanja u različitim institucijama umjetničkih, obrazovnih, nematerijalnih i znanstvenih usmjerenja. Ponovo je riječ o pokusaju artikulacije vlastog društvenog pitanja u suočavanju s različitim javnostima (akademskim, aktivističkim, stručnim), preispitivanju edukacijskih mogućnosti umjetnosti, o energiji životnog rada i hibridnom organizacijskom modelu koji se jasno ustanjuje u svijetu umjetnosti kao i u prostoru ekstremne i gradivnog organiziranja.

Ta svojstva obilježavaju i najnoviji multidisciplinarni projekt Andreja Kulundića, 'Distributivna pravda', koji se bavi pitanjima pravednosti nespojive cijelosti unutar zajednice. Ponovo se projekt ostvaruje kroz interaktivni rad na Internetu, serije predavanja, diskusija i prezentacije / različiti oblici galerijskog predstavljanja, no u ovom projektu daje se trajanje vremenski određuje od 2001. do 2003. Jeano se aktuelna i ambiciozna menjaju u množi otvorenih forum.

Ni: Kako se razvija projekt 'Distributivne pravde'?

AK: Distributivna pravda je multidisciplinarni projekt, što znači da su ga radili ljudi različitih profesija, iz područja znanosti, umjetnosti i tehnologije. Što se tice umjetničke strane, kao voditeljica projekta osmisila sam okvir unutar kojeg se drugi ljudi kredu. Teorijsko položaje za projekt osmisljeno je u srpnju 2000., kada smo Gašparija Sabo, Tomislava Janović i ja počeli razmijljati o ovom projektu, koji bi se nastavio na dva prethodna projekta. Tekoder sam puno razgovarala s Nevenom Tudor, koja mi je puno pomogla oko organizacijskih segmenta projekta i prikupljanju sredstava.

Prvi od tih prijednjih projekata je projekt 'Zatvorena zbilja - embryo', koji se bavio genetskim inženjeriranjem, ali je imao istu metodologiju kao i projekt 'Distributivna pravda'.

Istu metodologiju koristili smo i za projekt 'Distributivna pravda', a u njemu smo nazvali temu iz mog rada 'Name: 1908 zapoštenika, 15 robinih kuća' iz 2000. U tom sam radu dotaknula problem socijalne pravice odnosno nepravde, koji je postao središnja tema novog projekta.

Projekt postoji i živi od kolovoza 2001., kada smo postavili stranicu na Internetu. Projekt se sastoji od tri formalno odvojene dijelu: dio na Internetu (u virtualnom prostoru), instalacija u galeriji (u stvarnom prostoru) i rasprave. Nakon što smo postavili stranicu na Internetu počeli su se prikupljati rezultati i nastajala je baza podataka, koju popunjavaju gledatelji u različitim zemljama u kojima razvijamo istraživanje.

U Torinu na Sjeveru Italije u travnju 2002. vidjeli smo da projekt dobro funkcioniše u prostoru instalacije. Već na otvorenju izložbe dobili smo 100 ispunjenih upitnika, što je bilo zaista neobčekivano uspješno. Nakon toga izložbe u Galeriji u Kasselu, i tri mjeseca trajanja izložbe više od 4000 ljudi je odigralo igre, 100 ispunjenih on-line upitnika, a oko 3000 ispunilo je takani upitnik, što su fantastične brojke.

Nakon Documenta 11 u Kasselu, i tri mjeseca trajanja izložbe više od 4000 ljudi je odigralo igre, 100 ispunjenih on-line upitnika, a oko 3000 ispunilo je takani upitnik, što su fantastične brojke. Nakon Documenta projekt je kao instalacija predstavljen na Izložbi Plus Ultra u Kunstraumu u Innsbrucku, a posvati smo bili i na studijske boravak u Walker Art Center u Minneapolisu. Tamo sam s Hvorom Martinovićem i skupinom filozofa i politologa iz Minneapolisa radio na novom dijelu projekta, 'Distributive Justice / Amerika', i na novoj igri na Internetu. Projekt se bavi pitanjem kako Amerikanci vide probleme nesporije dobara u Americi u odnosu na pogled ne-Amerikanaca, i uskoro će biti predstavljen na Internetu.

Ni: Kako projekt funkcioniše kao galerijska instalacija?

AK: Projekt ukupno ima 10 dijelova, od kojih svaki funkcioniše i zasebno i donekle drugađe pristupa temi distributivne pravde. Galeriji postavljani su tako da u prostoru postoje točke među kojima se gledatelj kreće, a saka točka nosi dati dio projekta. Kada uđe u prostor instalacije, gledateljima prizle asistent koji ih usmjerava i pomaze im snaditi se. Više nam je važan i dizajn cijelog projekta, za koji smo htjeli da bude prilagođen kontekstu i jednostavan za uporabu.

Ponekad izazem svu cijelovitu projektu, a ponekad samo dio. Uaredotođem se li ćemo na intervjuje, ili na teoriju, na igre, na statistiku,

na podatke... Cijeli rad je tako smješten da ujek može funkcionišati i kao cjelina i u odvojenim dijelovima. Radi na postoji bez gledatelja, poputno je vezan za sudjelovanje publike, i za mene je najveće pitanje bilo kako gledatelju približiti temu, omogućiti mu da shvati projekt u nekih 10-15 minuta koliko posjetitelji obično provedu u prostoru.

Ni: Kako ste konceptualizirali problematiku distributivne pravde tako da je gledatelj može usvojiti u kratkom vremenu?

AK: Krenuli smo od toga da postavljamo subjektivna i objektivna strana socijalne pravde. Jedno je objektivna teorija, postavili smo socio-ekonomsku mapu, na kojoj pokazujemo brusnacionalni dohodek, smrtnost dojenčadi, oblikovanju životnu dobu i posmenost, što su egzaktne i objektivni podaci, ali imamo i subjektivne pokazatelje distributivne pravde, na primjer, kroz intencije koje radimo u svim zemljama u kojima radimo istraživanje. Postavljamo uviđaj ista pitanja, koje se svode na to da od slijedovnika doznamo kako je zbilja živjeti u Švedskoj, Danskoj, Hrvatskoj ili Australiji. Na primjer, postavljamo pitanja: 'Kao što su mislite da je društvo u kojem ste prevezeno, zato tako malta, malta i da ste svačja potencijalna uspjeli u tom društvu osvartki, ako da, je li vam to omogućilo društvo ili ste sami za to zaslužni, znate li neko drugošto koje vam se čini prevezanje, što biste voljeli da u vašoj zemlji ide u nekom drugom smjeru, kajte ste promjene učili u posljednjih 20 godina, ide li situacija na boje ili na gore i forme slično. Uviđaj pokazujući razgovarati s istim profilom ljudi u različnim sredinama, umirovljenicima, studentima, filozofima, novinarima, umjetnicima ili kustosima, pravnicima itd. Zatim podatke uspostavljaju.

Sociološki upitnik je također vrlo zanimljiv. Po završetku izložbe takođe dobijemo dvije stotine ispunjenih upitnika, itd. je neki projekat. Te upitnici sociolozi obraduju, a statistike vradamo na Internet, što omogućava usporidbu, kako unutar te jedne skupine, tako i usporidbu među različitim skupinama.

Distributivna pravda je teška tema i ljudima se ne da razgovarati u galeriji o teme je li pravedni, žive li u pravednom društvu i kako vide pravdu...

Zato su osmišljene igre. Nisu to prave igre s akcijom, nista slično spuščim kompjuterskim igrama. Riječ je više o upitniku složenom u formi igre. Prva se igra zove 'Kreirajte društvo po vlastitoj želji' i u njoj igrač raspodjeljuje šest zajedničkih dobara. Zajedničkih dobara u društvu ima puno, ali mi smo odabrali onih 6 koji su nam se činili nezamjenljivim za objašnjenje problematične pravde, i to su novac, pologač u društvu, zdravstvena sloboda, javne usluge i mogućnosti. Zadatak igrača je da ih raspodjeli u skladu s onim što misli da je pravedno, a oponje su, na primjer, evakome jednako, svakome prema potrebljnosti. Ili samo onome što je zasadio na slobodnom tržištu. Na kraju igre igrač dobije rezultat kojem je društvo najbolji - liberalizmu, egalitizmu, komu-

nizmu, državi blagostanja itd.

Druga igra pokazuje igraču kojeg je teorij distributivne pravde najbolji. Sastavni je drugačije prečitati teoriju i opredjeliti se za nju, nego dodjeljivati dobra u igri dolazi od sebe. Pitanja koja postavljamo stavlju igrače u poziciju u kojem mora dati nešto od sebe kako bi stvorio društvo po svojoj zamisli. Upravo se o tome radi - viđaju koliko smo stvarno spremni dati drugome od sebe.

Ni: Više zanimljivim elementom

'Distributivne pravde' čini mi se nastojeće da projekt preraste u trajnu platformu, u kojoj bi se zaинтересirani pojedinci mogli nastaviti baviti problematikom i naokon završiti projekta.

AK: Jedan od glavnih ciljeva projekta je da proces ne буди gotov sa završetkom izložbe. Na primjer, bilten, koji u svakom broju obrađuje neku drugu temu, jedan je od tih dijelova koji bi mogao oplatiti i bez projekta. Zato nem je ove godine cilj provesti istraživanja u što više zemalja, kako bismo upoznali ljudje zainteresirane za dajnju suradnju na projektu. Zato imamo forume i mejligrupu itd., što nam omogućava da održavamo kontakte. Namjeru nam je isto tako ostvariti kontakte s nevladinim organizacijama u Inozemstvu, na toliko na Zapadu koliko nas zemine europske zemlje, Azijske, Afričke, Argentinske, 'problematične' zemlje. S njima bi htjeli daši razgovarati Internet portal, na kojem bi prije svega studenti, asistenti, profesori, teoretičari, razvijavali problematiku socijalne pravde, pretevori, tranziciju, i nizli alternativne modele koji bi mogli funkcionišati u nekoj zemlji ili kulturi. To je, zapravo, neki strani plan i projekt se pomaže razvijati u tom smjeru, te se nadam da će po isteku 2003. godine imati sljuna ne samo nastaviti projekt, nego i uzbuditi sredstva. To bi se događalo potpuno izvan svih umjetnosti. Umjetnost je tu samo pomogla kako bi pružila bazu, stvarna osnovne, povezane ljudi, ponudila okvir.

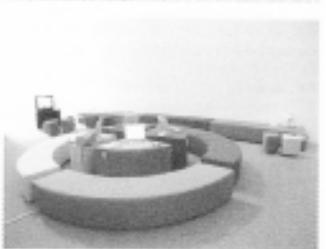
Naravno, za mene kao umjetnicu izložba u galeriji jest izravno, ali za ljudi koji u projektu sudjeluju to nije razlog zbog kojeg sudjeluju. Tu vidim svoju ulogu i ulogu umjetnosti - ponuđiti platformu, okvir za sve te ljudi da se ocećuju dobro i da se mogu baviti onim čime se bave i inače, ali u jednom drugačijem sklopu, na neki način puno slobodnije. Niko od nas ne vjeruje da možemo promijeniti ili napraviti nešto veliko, ali važna je sama ta platforma, posve neutralna, koja nije ni politička, ni aktivistička, koja nije nikako obojena, ali je za svakoga tu i svakog na njoj može naći svoja mjesto ako bali sudjelovali.

Volja shvatiti da 'Distributivna pravda' nije završeni projekt. Bez obzira koliko smo se trudili da sve bude objektivno i točno, propala im i zainteresirani kritičari nisu do kraja zadovoljni, no bez toga ne bi mogao približiti se galerijskoj postavci i publici. Ali nije ni bio cilj evoluti završiti projekt, nego zainteresirati publicu bez obzira na njihovo predznanje, čvoriti pitanja, prepoznačiti i povezati ljudi zainteresirane za temu, pokrenuti raspravu.

Distributive Justice

An Interview with Andreja Kulunčić
Interviewed by Nataša Ilić

Originally published in the catalogue for Andreja Kulunčić's exhibition in gallery PM Zagreb.



Andreja Kulunčić's work characterizes the shift of art activity from the expressing of limitless creativity towards the creation of new models of sociability and communicational situations, interest for socially-relevant themes, confrontation with a wide range of public audiences and collective cooperation in which the artistic work overlaps with the organizational activities and creative expression. The first project by Andreja Kulunčić, where these tactics were developed, was the project "Closed Reality - Embryo", realized between 1998 and 2000. This is a multidisciplinary project that explores, in an experimental way, the implications of genetic engineering. The project was realized as an interactive Internet web page through several developmental phases and presented in a gallery-like fashion, along with a series of lectures, presentations, discussions and confrontations in various art, educational, feminist, and academic institutions. What is at the core of this particular project is the attempt to articulate important social issues in confrontation with differing public spheres (academic, activist, expert), re-examining the educational possibilities of art, the energy of team work and a hybrid organizational model which is equally grounded in the world of art as in the space of activism and civil organization. These characteristics also mark the more recent multidisciplinary project by Andreja Kulunčić - "Distributive Justice" - which looks at the question of justice in the distribution of common goods within a community. Again, this is a project that was realized as an interac-

tive work on the Internet, with a series of lectures, discussions and presentations and various forms of gallery representation, but also as a project with a set time-frame between 2001-2002, where the ambition to develop it into a permanent open forum is clearly articulated.

NI: How did the project "Distributive Justice" develop?

AK: "Distributive Justice" is a multidisciplinary project, which means that people from various professions were involved, including those from the fields of science, art and technology. As far as the art side goes, as the project leader I came up with the framework that was used by the other members. The theoretical basis of the project was worked out in July 2000, when Goranija Sabot, Tomislav Janović and I began to think about this new project, which would continue from two previous projects. I also had many discussions with Nevena Tudor, who was very helpful with the organizational segments and fundraising for the project.

The first of these previous projects was the project "Closed Reality - Embryo", which explored genetic engineering but which made use of the same methodology as the project "Distributive Justice". We used this same methodology for the project "Distributive Justice", and within the project itself we further developed the theme from my work "Name: 1908 employees, 15 department stores" realized in 2000. In that work, I touched upon the problem of social justice, that is, injustice, which became the central theme of the new project.

This project exists from August 2001, when we launched the web page on the Internet. The project consists of three formally divided parts: the part available on the Internet (in virtual space); the installation in a gallery (in real space); and discussions. After we uploaded the web page onto the Internet, the gathering of results began and a database was set up, which is augmented by viewers in the various countries in which we are developing the research.

At the Youth Biennale in Torino in April 2002, we saw that the project functioned well within the space of the installation. At the very opening of the exhibit, we received 100 filled-out questionnaires, which was a truly unexpected successful fact. Following that showing, we exhibited at Documenta 11 in Kassel, and in the three-month duration of the exhibit more than 4000 people played the games, 1700 filled out the on-line questionnaires, and around 3000 people filled out the printed questionnaires, which are all quite fantastic numbers. After the Documenta show, Ivo Martinović and I had an exhibition in Sydney, Australia in a place called the Art Space Gallery which offers residency programs for artists, and where we were invited to carry out our research. In Australia, we conducted 7 interviews, which were very interesting because they touched on Australian issues, which to us is a very distant country and about which we know very little. Following Documenta, the project was present-

ed as an installation at the Plus Ultra exhibition in Kunstraum in Innsbruck, and we were also invited to a residency program at the Walker Art Center in Minneapolis. While there, together with Ivo Marinovic and a group of philosophers and political scientists from Minneapolis, I worked on a new segment of the project: "Distributive Justice / America" and on a new game for the Internet. This part of the project looks at the issue of how Americans see the problems of distribution of goods in USA in relation to the views of non-Americans, and this will soon be presented on the Internet.

Ni: How does the project function as a gallery installation?

AK: The project has a total of 10 segments, of which every part functions on its own and has a somewhat different approach to the theme of distributive justice. The gallery installation is set up so that there are points in the space between which the viewers move through, and every point claims one segment of the project. When first entering the space of the installation, the viewers are met and greeted by an assistant who directs them and helps them find their bearings. What is also important to us is the overall design of the project, which we wanted to be adapted to the viewer and simple to use.

Sometimes I exhibit all the segments of the project, and sometimes only a section. I focus either on the interviews, or on the theory, the games, the statistics, the data... The whole work is conceptualized so that it can always function both as a unit and in its separate parts. The work does not exist without the viewers, and it is completely linked to audience participation, and for me, the greatest question was how to bring the theme closer to the viewer, to allow the viewer to understand the project in the 10-15 minutes that viewers normally spend in the space.

Ni: How did you conceptualize the issue of distributive justice so that viewers can absorb it within a short period of time?

AK: We started off from the notion that there is a subjective and objective side to social justice. On the one hand there is objective theory; here we set up a socio-economic map, on which we show the GNI (gross-national-income), infant mortality rate, expected life expectancy and literacy, which are all exact and objective facts, but we also have subjective indicators for distributive justice, for example, through the interviews conducted in all the countries in which we are carrying out the research. We always pose the same questions, which all come down to finding out from the interviewees what it is really like to live in Sweden, Denmark, Croatia or Australia. For example, we ask questions such as: do you think that the society you live in is just?, why do you think that?, do you think you have been able to realize your potential in that society?, if yes, did society help you in this regard or are you yourself responsible for this?, do you know of any society which seems more just than yours?, what

would you like to see go in another direction in your country?, what kind of changes have you noticed in the last 20 years?, is the situation heading towards something better or something worse, and similar.

We always try to conduct interviews and talk to people of the same profile in various environments such as pensioners, students, philosophers, artists or curators, lawyers, etc. We then compare the data.

The social questionnaire is also very interesting. By the end of the exhibition, we usually receive some two hundred filled-out questionnaires, which is about the average. These questionnaires are then analyzed by sociologists, and the statistics are returned to the Internet, which then allows for a comparison both within one group and a comparison between various groups.

Distributive justice is a fairly difficult theme and people are not inclined to discuss whether they are just, do they live in a just society, how they envision justice... In a gallery, it is for this reason that the games were conceived. They are not real games with action, nothing close to typical computer games. Rather, they are more about questionnaires set up in the form of a game. The first game is called "Create a society by your own standards" where the player distributes six common goods. There are many common goods in society, but we selected those 6 which we thought would be most interesting for explaining the theme of justice, and these were: money, social status, satisfaction, freedom, public services, and possibilities. The player's task is to distribute them in accordance with what they think is just, and the options are, i.e., equally to all, to those according to need, or only to those who earned it on the free market. At the end of the game, the player obtains a result indicating to which society they most closely belong - libertarianism, egalitarianism, communism, welfare state, etc. The second game shows the player to which theory of distributive justice they are closest. It is completely different to read the theory and commit yourself to it, than to distribute goods in a game, giving it your all. The questions that we pose place the player in a position in which they have to give something of themselves in order to create a just society as they see it. This is what is at the core of this game - to see how much we are really ready to give to another from ourselves.

Ni: An interesting element of the "Distributive Justice" project is the striving towards making the project grow into a permanent platform, in which interested individuals could continue to be involved in these issues even after the project's conclusion.

AK: One of the main goals of the project is that the process itself does not conclude with the end of the project. For example, the newsletter, which addresses a different theme in every issue, is one of those parts which could survive on its own after the project's completion. For this reason, it is our goal to conduct as

much research in as many countries as possible within this year, in order for us to meet people interested in further cooperation on the project. This is why we have forums and a mailing list which allows us to maintain that type of contact.

It is also our intention to realize contacts with non-governmental organizations abroad, not so much in the West but more so in Eastern Europe, Asia, Africa, Argentina, the more 'problematic' countries. We would like to continue to develop the Internet portal with them, where students, assistants, professors, theoreticians, would be able to, above all, interpret the issue of social justice, transformation, transition, and to offer alternative models which would perhaps function in some country or culture. This is a sort of wider plan and the project is developing in that direction, and I am hoping that by its completion in 2003, that there will be someone who will have the sense to not only continue the project but to invest resources in it. This would then take place completely outside the art realm, and art here only serves to offer a base, to create a platform, to connect people, to offer a framework. Of course, for me, as an artist, the exhibition in a gallery is a product, but for the people involved in the project this is not the reason they participate. Here I see my role and the role of art - to offer a platform, a framework for all those people to feel good within and for them to be able to continue to work on what they do, but within a different structure, and in some ways one that is a lot more free. Not one of us believes that we can change things or make something colossal out of this, but what is important is this platform, one that is completely neutral, which is neither political, nor activist, which is not coloured in any way, but which is available to all and everyone can find their place within it if they wish to participate.

What is important to remember here is that "Distributive Justice" is not a scientific or scholarly project. Regardless of how much we strived for everything to be objective and accurate, there are many omissions and scientific criteria are not completely met, but without them, it would not be possible to bring it closer to the gallery set-up and to the public. However, the overall aim was not to create a scientific/scholarly project, but rather to bring this issue closer to the audience regardless of their knowledge of the subject, to open up questions, to recognize and connect people interested in this theme, to set discussions in motion.

Novi tipovi javnog prostora

Razgovor s Platformom 9,81

Za Platformu 9,81 govore: Miranda Veljačić, Damir Blažević, Dinko Peračić i Marko Sančanin

Razgovor: Mario Mrduljaš

Platforma 9,81 je platforma za medije i arhitekturu koja istražuje prostorne i urbane fenomene u kontekstu starih političkih, ekonomskih i kulturnih promjena u Hrvatskoj, promjena u arhitektonskoj praksi, novih interdisciplinarnih obrazovnih mreža. Promoviraju aktivizam, javno djelovanje, nove urbane tehnikе. Konstatiči javne događaje i mreževane medije.

Mario Mrduljaš: Platforma 9,81 oformljena je 1999. unutar Arhitektonskog fakulteta, ali na neki način onikaj ili paralelno s tom institucijom. Platformu je osnivač njezina ute organizacijska jezgra i operativci koji su se bežili određenim konkretnim zadacima u tom periodu, uglavnom organiziranjem predavanja. Isto tako je sa sobom povukla, na neki način, i džavu scene i uspostavila određenu vrstu paralelne edukacije. Interesna mi kako je funkcionalna, iz vrste perspektive, tej odnosi ljudi koji nisu pokrenuti i ljudi koji su tom inicijativom pokrenuti.

Platforma 9,81: Platforma je zapisivo rešetla iz potrebe da se o arhitektonskim temama razgovara ne popularan i privlačniji način, da se arhitektura, demokratija i sloboda bavilašta velikih imena koji često vode stvaranje izmišljenih autoriteta i da se na neki neobičan stvor predočenje za nasi same koji smo to pokrenuli, okupljanje u kojem bi mi mogli djelovati u sljedećim godinama. Malj smo da čemo stvaranjem grupe ljudi koja će raditi na popularizaciji arhitekture i stvaranjem publike koja će to konzumirati, za deset godina imati neko okruženje u kojem da raspredjavi ideje takođe moći proti medju ljudima i uopće u kulturnoj arhitekturi.

prostora. To je bio nekakav stav. Ovo što je moglo zanimljivo u pristupu jednog činjenica da smo od samog starta eksperimentirali s medijima, znači krenuo je sa nekakvom studentiškim časopisom kojeg smo mi formalno naslikali, za kojeg smo odmah na prvom sastanku odušili da je to apsolutno neadekvatna forma za komunikaciju u arhitekturi, te smo ga probali pretvoriti u nekakav drugi medij s kojim bi lakše došli do suradnika i publike. Na početku smo napravili časopis koji to nije bio, tiskali smo materijal s pojedinačnim pričama koji su izbazi sasvim dovojeno i objavljivali su se odmah kad bi se skupili. Onda smo skušali da to zapravo ne funkcionišu medijima, da to okuplja veliku kolobinu ljudi u stvari i da je to medij koji nije dovoljno komunikativan. Tzadili smo dođe. Imali smo nekakvo korska konceptualne promjene, odnosno eksperimentiranje na mediju, koga nam se zapisivo iz sastava u sezonu ponavljanja, uvek u sasvim novom licu. Njopopularnja su bila predavanja koja su mogle biti najmanje vratne, mala jedinstvenost za organizaciju. Puno ljudi se uvek može priključiti, pomoci, osjetiti se korištenim, a može se stvoriti i velika publike. U jednom smo momentu, nakon tih predavanja koja su bila hit i koja su na neki način

generira cijelu jednu scenu ljudi koji rade na Platformi, ali koji su publika i Platforma i djelo urbanog okruženja, zapravo ihviši da je to dobar među, ali smo bezjevi više od toga. Naime, nije se tu radio o stvaranju scene. Više bi se to moglo nazvati aktivirani publikum. Scena podrazumijeva druge proizvođače koji rade druge stvari ili iste ne drugi način. To znači konkureniju i kooperaciju u isto vrijeme. Toga nema ni sad.

MM: Na Arhitektonskom fakultetu u Zagrebu arhitektura se zapravo praktično kao čista disciplina i u tom kontekstu ima vrlo čistu publiku. Znači arhitektura isključivo za arhitekte, na tradicionalni i najarhitektoničniji mogući način. Čini mi se da je platforma pokulata, čak je i inspirativna iskrašak iz te čiste discipline, koju sam činjenicom da je forme, odnosno medij tih predavanja bio drugačiji, a isto tako mislim da je proprihao neki teme koje su bile malo više rubne, malo više interdisciplinarnije i da su kroz to moguća privukle neku publiku koja nije isključivo arhitektorska, nego jednostavno zainteresirana za problem prostora, ali isto tako, i za pitanje aktivizma u prostoru.

Platforma 9.81: S vremenom nam je postala jasna specifičnost nastanka 9.81. Ustrojeno je da se ljudi u bilo kojem obrazovnim zajednicama, kao što je jedan fakultet ili jedna akademika godina koja broji oko 450 studenata, uviđe u neki grupu. Ono što je karakteristiko za fakultete i profesije koje se smatraju umjetničkim disciplinama, odnosno imaju naglašeno autorstvo, kao što su umjetnici i umjetnici, jest da se ljudi najčešće grupiraju zbog nekakvih estetskih preferencijskih djejstava i onda nisu studenat arhitektura, ljudi koji su zajedno na vještama i radi zajedno na netječajima, gradi zajedničke običajne preferencije, formuju grupe i postaje ti ljudi osnivači i rade arhitekturu. Za ne je bilo interesantno da se mi nismo grupirali na tom principu, nego je u našem motivu, naše polazista da napravimo platforme bio zapravo idejotki odnosno politički, dijeli smo vrijednost stav (ne posluži me da mi nešto povezavši mi zajednički izvedi u kubovit). Mi smo u određenom trenutku pozapoznati u arhitekturi problem, prije svega na fakultetu. Ta problem smo odstekli u našoj razini komunikacije, onoj na nivoj student-student, student-profesor, arhitektura-javnost, komunikacije na istom razinu. Nekako smo osjetili da ne postoji komunikacija. I da se ne stvaraju teme jer svaka običrena komunikacija zapravo ističe prave probleme.

MM: A što je prava alternativa, avenu teme i što je promjena u odnosu na tradicionalan način učenja u arhitekturi? Ti prema (ljudima koji se na tradicionalan način obrazuju, odlaže na vješt, eventualno su dodatno zainteresirani pa čitaju knjige ili odlaže na izložbe). Što je alternativa mentorskim autoritetu koji ne možeš biti rati nego ti je dodijeljen. Osim toga tih u najboljem slučaju, učišće ko je na uspjeh ugraditi na osnovu onoga što nosiš u sebi, ponudi protezu koja ti pomade tijekom studija, ali te zapravo ne

može naučiti hodati.

Platforma 9.81: Mi smo pokulata ubri jedni od drugih, pokulata dovoditi lude od kojih bi ubili ekstra, one koji nisu na fakultetu, one koje bi mi bezjevi bili, ili ekstra do dovođenje samog sebe i grupe ljudi oko sebe da se neki problemi raspravljaju, da se znanje dije, da zapravo slijeti brzih informacija. I zato je bitna mreža ljudi koju stvaraš i predavača koji sam pozvao. Jer kada organiziraš trideset predavanja po svom izboru, to je kao da si bio na fakultetu na kojem si imao trikotek profesora, predavački tim ljudi koji se ti čitaju. Zbog toga, i s njima radiš i ivo prolaziš i kroz ta predavanja. Ta predavanja su mediji kroz koje si ti njih povećao da oni avioši moguće stoga i da ih formularuju tako da to nije nedovoljan razgovor, nego paš novi edukacija. To je blino, i upravo je to djejstvo koje smo mi na neki način institucionalizirali ono što je na neki način alternativno, mimo ovog službenog sistema.

Platforma 9.81: Mi smo s tim predavanjima, zapravo pokulata stvorili neki meta-edukacijski sustav, ponjemu razinu edukacije, za studente, jer su studenti zapravo dobar dio naše publike, ali interesantno je da smo mi i danas, ta jedna grupa koja je krenula, još uvek u istom nastavu... Povremeno se kruži ljudi koji manje-više interzirano s nama surađuju povećavši u odnosu na intenzitet projekata.

Platforma 9.81: Mislim da razlog nestajnog broja ljudi i došlaški novih koji se opet izgube po putu nije vezan uz njihove osobne koliko uz cijeli sustav arhitektoniske produkcije održavati uz ono što se smatra da bi arhitekt trebao raditi. Pitanje je političko u većoj mjeri nego što je legjda.

Platforma 9.81: Točno, ali iš zašto da se radi autorski projekti i prije svega dizajn, zapravo želja za samosvojnjom ja učinila da se ljudi kratko zadržavaju na Platformi. Male da gube vrijeme. S druge strane, mi se tek počinjemo baviti dizajnom i nismo zajedničke običajne preferencije.

Platforma 9.81: Ma sigurno imamo...

Platforma 9.81: Da, ali kad bolje pogledaš, one sigurno nisu prvi input ili nekakav predviđeni stav. Kada radiš projekta, jedan je potpuno različit od drugog, teško je radi vesu. Dakle potaknimo od nekih sasvim drugih polazista. Mi do sada nismo uspjeli razviti prepoznatljiv i referentan dizajnerski jezik - ne u onom smislu kako ga danas definira arhitektonika praksa. Zvuči mi isključivo ta mogućnost da bi se naš jezik mogao razviti iz političkog stava. Pogotovo danas kad jezik u tradicionalnom smislu nije moguć.

Platforma 9.81: Razlika je u tom djejstvu, učenju, profitirajući iz komunikacije, što nije uobičajeno za arhitekte. On međusobno ne djele znanja, informacija. U Hrvatskoj nema kongresa, radionica ima minimalno, na fakultetu sa lude ne uđi da međusobno radi timaš, takva situacija ne postoji.

MM: Na neki način je arhitektonika scena estradno modernizirana, ako govorimo o događajima tipa Dani Orisa ili nešto slično, gdje govorimo o nečemu što je jednini

dijelom stari sistem, a s druge strane o nešemu što je vrlo ne-interaktivno. Čini mi se da se kod Platforme 9.81 dešava jedna bitno drugačija situacija, s obzirom da je Platforma uvek otvorena za suradnju, onako koliko dešava istovremeno slike i prima. I da je taj nekakav rotirajući proces bitno drugačiji. Dakle, vi se ovdje ne postavljate kao autoriteti, vi ste platforme, vi otvarate mogućnosti, ono što dešava samo je posljedica te otvorenosti.

Platforma 9.81: Za mene se tu postavlja pitanje koji je arhitektura kao vrsta kulture mi promovirana, jer ovo što čini Ora je zapravo tip representativne, elitne kulture, kulture koja se stvara na singularnim identitetima; dok ovo što mi radimo na neki je način uvek bilo vrlo vezano uz kolektivnu proizvodnju, popularnu kulturu i aktivizam. Naša otvaranost je sešvam sigurno bila vezana uz drugačiji pristup. I taj pristup komunikacije kao samoosvjećenja, kao metoda proizveća je taj amionički i način rada za koji se mi vidiemo. I danas kada na pozivima na suradnju ili kada pokutavaju komunikacijski kroz naše projekte, očekuju takav tip proizvoda, i takav tip komunikacija. Koliko god se u zadnje vrijeme pokutavamo profilisti i radiš neke vrlo konkretni stvari, istovremeno pokutavamo zadati i ov profile unutar kojeg svakako može naći svoje mjesto i može sudjelovati.

Platforma 9.81: Upravo iz sudjelovanja velikog broja ljudi proizašla boga korist. Ti si toga puno udži. Tamo svaki pojedinačni zasjenčen puno nauči, posebno kada dođeš do spoznaje da ljudi kreativno doprinose, a kad se upuste u komunikaciju onda je to kontinuirano.

Platforma 9.81: Može se reći da smo mi prepoznali kritičan nedostatak socijalne inteligencije kod naših arhitekti i da smo na neku foru kroz kulturu dijalogu u socijalnu inteligenciju pokutavali razvili. Nešto za to ima talent, no ipak se niko sa socijalnom inteligencijom ne rod, ona se razvija kao i sve drugo. S tim je vezano da je naša posada i ono što mi radimo jedan dugotrajan, konstantan napor, jer kultura podrazumijeva trajanje. Kultura prostora nije proizvod, već kontinuiran proces koji se stalno mijenja, potrebo je konstantno na njemu raditi da bi dosegao određenu razinu. Nikada nismo gađali kujce da mi sam modimo tu nešto promjeno, bilo nam je vrlo dovesti i uključiti ato više ljudi. Isto tako, sebe nikada nismo dočibljevali kao nekog faktora, kad neli autoritet, kad nikoga što proizvodi, gađi smo te kujce kujce da je publiku provezdač. I dešava mimo da javnost mora postati proizvod.

Platforma 9.81: S tim ćemo i počeli organizirati stvari kao totalnu događaju. Jedno predavanje ili diskusija na kojima je četiri arhitekta koji gledaju što im je interesantno, sključuju što im je interesantno i neki toglik razgovaranje i neformalno se druge boje je svakako od autističkog skupa (ljudi koji razgovaraju o GU-ju i zapravo niko nije zainteresiran da bilo što kabe ili da se bilo kakve promjene počene). Međutim, ja vidiem da je ipak od tih četiri ljudi - a to je nekakva gomna cica ljudi koji su bili na nekim

našim predavanjima, četristo, petsto ljudi - 90% njih bilo arhitekti, što je interesantno kad je njeđ o tome jesmo li uspjeli popularizirati arhitekturu ili jesmo li uspjeli motivirati druge ljudi.

Platforma 9.81: Ima još jedna druga zanimljiva stvar: Platforma je moguća u ovoj transakciji počući da što je imamo. U nekakvom uređenom sistemu koji funkcioniše, u kojem je komunikacija dobro postavljena, u kojem je edukacija dobra, nema potrebe za platformom. U tom slučaju vise se formiraju istraživački timovi ili anarhističke grupe, koje rade otvorene diverzije protiv ukupnog sistema.

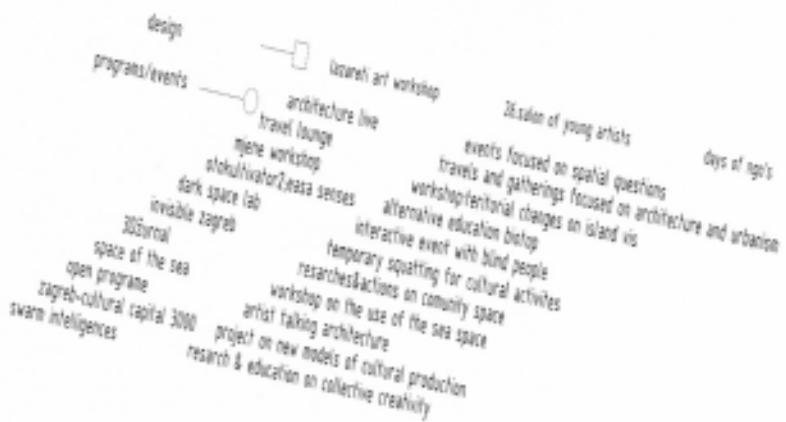
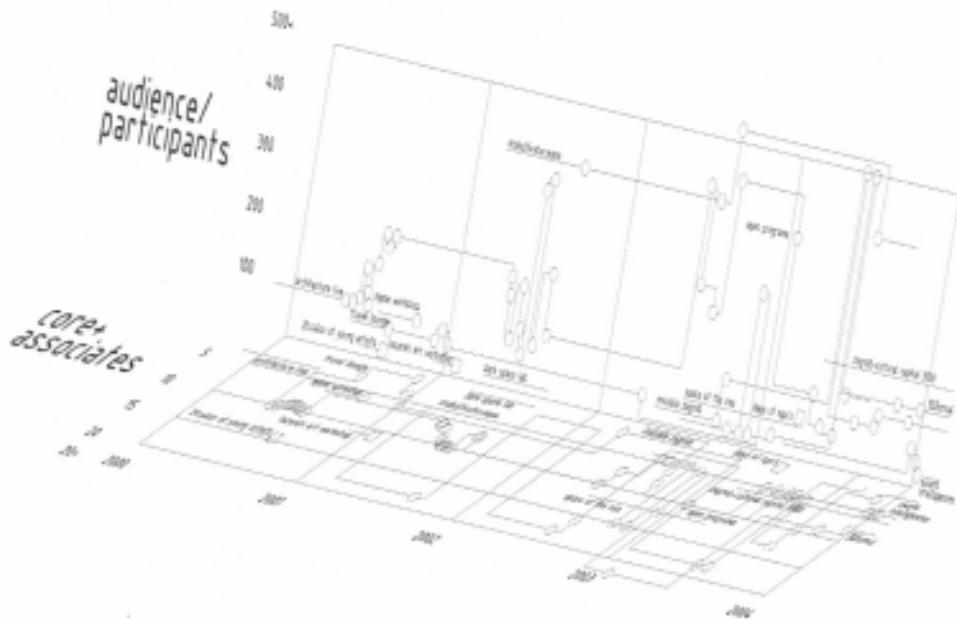
MM: Iako ste vi se vole istovremeno.

Platforma 9.81: Upravo to pokutavam pojasniti. Grupa nastaje kada izraz općega prema autentičnom i pokutajučem ostanjanju ušim interesu članova grupe, i mi smo arhitekti sistem unutar sistema. Ali ono što smo prepoznali kao potencijalno mogućnosti je suradnje u velikim sistemima na novim principima. Nakon što dobro iskoristimo potrebnu energiju konfrontacije, treba se prestati upozoravati i uvesti u suradničku mrežu uključiti i one s kojima si u neštaštu. Prostor koji dijelimo je preuzet da se u njemu međusobno ne bi dočinili. Neformalne metode i svojovrsno reseveriranje autoriteta i referenčnih ponuđaša nisu bitno nešto operativnog nego što su to velika institucija. Mi amemo brzo shvatili da je to nekakva suradnja sa svimima i proizvodnja paralelnog sustava koji suraduje sa sustavom, potrebna na takuševu.

Platforma 9.81: Mislim da se tu nadelio ne radi o dostizanju nekakvih drugačjih standarda, po tome što smo mi nepristoju to goće jesmo i da treba razmijljati u parametrima i okvirima unutar kojih se nezavistno, tako da ne mislim da se nužno radi o suradnju nešto drugoga, nego jednostavno o pokutavaju da se stvari koje ovdje zauča na funkcionalnu unaprijeđu ili da se pokube pronaći nekakav drugi model/efekt komunikacije. Mi radimo upravo ono što nedostaja.

Platforma 9.81: Da, o sigurno je da u jednom trenutku kada crštivo postigne razinu uređenosti kakav trenutku imaju razvijene zemlje, kada se sva ta komunikacija institucionalizira u jednom trenutku, neća više postojati mogućnost za razvoj ovakve inicijative.

Platforma 9.81: Nisam siguran. Kada smo počinjili radići i kada smo razmijljali što bi mogli ponuditi, počinjeno, bilo radimo i na koji način, kada smo se suočili s nekim pitanjima kvaliteta, što će jedina biti interesantno, onda smo odmah zaučili da je transakcija situacija vezana uz sličnostne kulture prostora, što god stavili na taj arhitektonski scene može proći, jer je taj postav. Sigurno je da je razvojem i poboljšanjem situacije i standarda općenito, po teku i u arhitekturi, ministarstven postaje nedost čime su se iskazu bavili marginali (bili oni slični ili subkulturni). Shodanim da ono o čemu govorim ima veze s povećanjem standarda koji subuje i kodifika prostor komunikacije. Tako da neka naprednija scena isto tako ima potrebu za ovičkim tipovima aktivnosti i programi, tako da je na neku foru ovo što mi radimo lokalno i zglob temi i zglob situacija



u kojoj se realizuju, ali je zapravo vrlo internacionalno u smislu da tretiramo probleme i razmatramo u nekim općinskim razvojima koje donosi upravo ono što razvijamo normativno stanje. Svi priznaju normativno stanje, ali ono što normativna zapravo normira i provodi standarde, ujedno čeka i proizvode nove kodove.

Platforma 9.81: Molim da je bilo važno, što je za nas bila sreća u nešem, to što je krija u kojoj smo se našli bila tako velika i jaka, da je ona proizvela onu kreativnost. Nama je bila vrlo stimulativna. Recimo, u zemljama gdje postoji ovaj tip problema o kojem si govorio, kada što je Austria ili Nizozemska - a svi smo očekivali po svijetu - vjerojamo da će naše ideje studenti bili zainteresirani za ovakve stvari, imaju puno manje motiva da prolaze ove akcije, da se bave ovakvima stvarima. Krija i stanje konflikta je i ujedno povlačen kreativitet.

Platforma 9.81: To mi vjerojato npr. na Otkrivaču II i Easa-i ne Veu.

Platforma 9.81: Kad si vido studenta koji su došli iz Španjolske i studenta koji su došli iz Rumunjske, kako se dobro vđešlo što koliko grize i tko je koliko zainteresiran za rad i za suradnju.

Platforma 9.81: Matobas si dotaknuo jedno zanimljivo pitanje. Reci mi da se na fakultetu praktičara arhitektura kao dista discipline, molim da nema potrebe posebno opisivati zanovorečne scene koja segurno kreću u inicijalne situacije. Drugovo se toliko promjenjivo da ona mora preporučiti druge discipline, da mora primati i davači. Mi amo to shvatili u jednostavu: amu pokusali primiti neke druge sposeve znanja i dati ih. Molim da je ostvariven napredak što se toče primjera drugih tipova znanja, jer se nekako kroz mali profiliraju mjeđu ljudi i suradnici koji nam mogu dati različita znanja, koja nisu čisto arhitektonika niti su se razvila kroz arhitektonski način razmišljanja. Ali molim da nismo uspjeli dovoljno otvoriti arhitekturu prema drugim profesijama. Ovo što se kod nas smatra interdisciplinarnom suradnjom vido je površno nadovezivanja i naivne su interpretacije. Razina komplikaciji ame može podići iskustvo prevođenjem znanja. Tada dođe događaj: suradnje koje su bazirane na konceptualnom preizmišljanju i autoriziravanju. Onda novi arhitektonski prizvod doista jest radikalan drugačij. To je nešto čime se tek počinjeno bavi.

MM: Podsjedam na Grooderje u klasicni gdje je Platforma opet sudjelovala i gdje se skupilo oko dvije tisuće ljudi.

Platforma 9.81: To je poseban slučaj jer na ta predavanja dolazi vrlo heterogeni uzorak ljudi. Ako si kabeš da je 90% arhitekata, onda je barem 50% ljudi dolazio radi tog cijelog ambijenta, radi muzike i svega skupa u Tivatima. To je akut. To je dio populacije. I kada kabeš Grooderje u Klasicni, to onda znaci totalni događaj: dobri party, Dža Vu, jutro pivo... Zabacivanju strategiju promocije određenih ideja, konceptova koje je Platforma strazivala. Kao što je bio i to skiciranje. A i sam, akcija započinjanja prostora koji se inče ne količe ili se kolisti za neke druge svrhe je na nešto bila arhitektonika arhitektonika akcija. Tako da

svobodno možemo reći da je u tom smislu predstavljanje scene i predstavljanje arhitektonskog aktivizma bilo izrasta.

Platforma 9.81: Ja bila tu pojašio jednu vrlo banalu stvar koju smo mi jednostavno potčeli konsolidi od samog početka, a to je arhitekt, prostor koji netko znači (znači koji niti ne znači). Jer kada student stupa predstavljanje ekskulenti u nekoj predavanju ili u Klubu arhitekata, u prostoru koji je rečijem memorijom i negativnim prešlima, (jedino i načinom) da se taj judi ponavlja, jednostavno ustaljenom prostorom prekošem; onda je sigurno da publike može manje primiti, ali i manje dati nego u prostoru koji menje znači, prostoru koji je osloboden ograničenja. Tako da su od prostora koji nema sman identitet, od ambijenta koji je neformalan, stvorili povezani edukacijski biotop koji je zapravo novi tip javnog prostora.

Platforma 9.81: ... Štočki prostor je jekužan: još uvijek je prilagođen fizički prostor netko što potiče najintenzivniju vrstu komunikacije.

Platforma 9.81: Fizički prostor je jedan upravo, jer ima potencijal dobijanja i iskustva određenog ambijenta. U prvom redu njegovo moderniranje, to znači negov održivi, njegova artikulacija kroz zvuk, sliku i akciju, upravo je ultimativna arhitektonika akcija.

Platforma 9.81: Meni se čini da je bitno upravo neposredovano iskustvo, ono koje nije medijirano, nije preneseno drugim medijem. Znači, to nije iskustva, to nije video, to nije slika niti virtualni prostor; to je neposredno iskustvo, za nejga je jekužna muzika, i kako se tječe u prostoru osjeća, kao i to da ti slušat predavanje i uživ u njemu posljedice moguće razgovor, a uživ besplatnim (jer svakog medijirano iskustvo mora biti besplatno - novac je isto posredovanje).

Platforma 9.81: To ovaj i o nadim govorča, neispisao da li se nekome obrišće sa ti li se vi. Sve su to nebitni kako povezati interakciju. A i prije svega je vezano za izbor Nema. Jer kroz sve te djele, na sezone bilo je istezano vještvo da ta tema koja je postavljana predstava mora biti jasna, iskelta da se dovoljno ljudi mogu uvesti u razgovor, da se ne retrospektiva, nego jedan rad, da bude što stanja i da se može problematizirati.

MM: Uz tu sinergiju unutar same scene, ja bih se ponovno vratio na činjenicu da poetoči određeni paralelizam s drugim inicijativama koja su se počele pojavljivati nešto ranije ili otrpilike u isto vrijeme u Zagrebu. Dakle, uz Platformu oprimljive tu negdje i Nema kreće intenzivnije, kabeš i druge skupine koje se isto tako bave prostorom kroz nekakve drugačije medijske, npr. Urban festivali, s kojima ste isto tako suradivali, kao i još neke druge inicijative. Odit će da je netko i u vremenu i u prostoru tako da potiče na tu jednu specifičnu vrstu organiziranja. Ne znam kako se to vama čini.

Platforma 9.81: To je sigurno utjecao društva, očito, traumatisirajućeg situacije transzicije u kakovom je bio hrvatsku u 90-ima, putem utjecaja

na društvo su postali vrlo nepristupni - poslovno za izvaninstitucijske inicijative. Vjerujemo je došlo i do toga da je puno ljudi koji imaju što za reći, koji misle da se moraju izraziti i djelovati na to društvo, probalo truditi neke druge putove kojima mogu djelovati. To je vrlo jednostavno bilo nadoknađivanje onoga što je na potrazi.

MM: Ali, očito je da se čitav niz tih gradanskih, civilnih, neinstitucijsaliziranih inicijativa pojavit će. I da će oni sve više i više utjecati kako na kulturni, tako vjerojatno i na politički svijet. Sedaj da je jedino pitanje u kojem je to razmjerljivo i imate li kakvu širu perspektivu o tome? Znam da je sve to teško predviđati, ali se vjerujemo da vođeg iskustva daju isčitati pomaci unutar vlastog načina i odnosa prema centru moci.

Platforma 9.81: Meni se čini da je to s jedne strane specifično globalni fenomen, u drugom smislu u kojem govorimo o ukupno dilematskim gođe mehanizmi nacionalne obvezne slobode. Osim što multinacionalni izdani akteri preuzimaju mehanizme odlučivanja s stvarnicima i gradjanskim inicijativama, poseznu umreštvenu i razvijaju neku kind of it yourself način ostankuju i utjecaju na okolinu. Kod nas je situacija bila puno sličnija za nas, jer smo imali još dočasnih razloga da se samoorganiziramo. I zbog toga je scena koja je nastala, a koja smo mi dali, i postala je, a s druge strane, zbog tog drugog načina organizacije i neformalnog načina komunikacija u načinu rada, vrlo brzo su uspjeli prepoznati i povezati. I mi smo da tog netverka, a svi veći projekti koji smo radili bili su suradnički projekti.

Platforma 9.81: I to pozitivno okruženje koje je nastalo kritičnom mjerom kvalitetnih aktera i projekata jest kao neko sretno čudo: EASA, MAMA, UIRK na Ciklukulturom i WHW, CDU, SLOK na našim novim projektima, druge grupe i pojedinci zapravo su background o kojem smo govorili, iz kojeg s obzirom na njihov model reagiraju. Imaju kvalitetno okruženje u kojem je to jednostavno raditi. Udržani s tim ljudima koji stiču rad i imaju značajku vlastu kulture, mogući mnoge naučiti i realizati projekte koje sam nikad ne bi mogao napraviti. Uzorakom, prevođenje znanja je vrlo blizu da se doista dogovor je način što smo ivi nastali iz potrebe propitivanja autoriteta područja iz kojeg dolazimo, svi djelujući na rubovima baznih disciplina koje su sviamo do naših identiteta. Ukupna slika onoga čime se bašmo nastaje u međudjelovanju s drugima.

Platforma 9.81: Čudno je upravo to što je društvena situacija omogućila mogućnosti da se realiziraju veliki projekti. Govorim o organizacijskoj i materijalnoj strani. Postav Salona mudić smo nastanili u kaporsedi u nekim sjajnim kritičkim za gotovo nikakve novice. Apsolutno je bilo nemoguće neko što dolazi sa zapadom objaviti u kojima imamo radili. Sjedam se kada smo radili prezentaciju projekta za studenta na TU Graz. Njima apsolutno nije bilo jasno, upravo zato što nisu mogli ukupiti da je neto tako moguće, da države tome ne da novac, ali da se to dogodi, jer to tako kosti ili da voleši prvoći cijeli postav besplatno. A tek im ništa nije bilo jasno

kada su nas pitali koliko smo zaradili, koliki je bio neto honorar, pa kada smo rekli ništa, odnosno da nismo zaradili honorar jer smo imali cezajac da to radimo za sebe. Znači, to je mesto apsolutno nezavjednoj ljudima koji dolaze iz drugih sistema. Vakuum u kojem smo se našli i sada smo, čini se, pred izveštajom, emocijama, znanje i neka diskost ljudi u sceni, sve je to učinilo stvari mogućim. Upravo atoga što smo u tom kacisu dobili prostor potpune kontrole nad onim što radimo. Stotobič je ono što stvara energiju i onda doista mogući raditi besplatno. Samo onda. Zbog toga je bio moguć Vis i Nevodij Zagreb. Pa i Platforma na fakultetu je zbog toga bila moguća, jer mi smo doista nakon nekog vremena dobili dovoljno područja na fakultetu. Jer niko nije mogao tvrditi da je pametan, jer je znao da se se skupa ruli i napada, mrije je pružiti lansu nekome što imaju neku inicijativu. Nije nam nikto mogao definirati je li to što mi radimo klijent ili pravac. To nam je omogućilo da pokrenemo paš-edukaciju. Drugo je pitanje koja je budućnost svega toga i kako bi se sve to moglo sačuvati. Tvdim da smo mi još uvek izuzetno marginalna scena. Mi u Zagrebu imamo neku vidljivost, i to je OK, međutim kada idem u bilo koji drugi grad u Hrvatskoj, nećemo Split kao drugi najveći grad, to ne postoji. Mi smo i u Zagrebu marginalizirani ne samo zato što se ne prepoznađu naš rad pa ne dobivamo mogućnosti u amfisu finansira i radnog prostora, nego zato što se doista ne misli da je to nešto važno. To što mi radimo se ne pozivaju na bilo kakvin razvojem. Malim da smo mi marginalni i unutar arhitektonike scene, jer ova stvari koje radimo ne smatraju se važnima, niti se smatra da one proizvode neki određeni tip novog znanja, potonjem arhitekturu. Mi smo neponovljena vrijednost, nekakav prijatelj koji je simpatičan, interesantan, no to apsolutno nije važno za nekoga tek se bebi projektiranjem kuća.

Platforma 9.81: S druge strane, u tom smislu sigurno netko mora djelovati. Ta poslastica koja daje osnovu gubici kontroli je i namjerno isputujući, nešto će popuniti, nešto će regulirati određene procese, pa tako procese u prostoru i arhitekturi na hrvatskoj sceni. Sada je pitanje što će to biti, nešto što je zainteresiran za javni interes i za javni prostor i nešto što nije, nešto što je zainteresiran za vlastitu dobit.

Platforma 9.81: Mi budućnost za takve inicijative kako što je nešta, bez obzira da li se bavi arhitekturom ili umjetničkošću. Ijudskim pravom, ne vidimo u tome da neka od takvih instrukcija postana možda pa da očuđuju o zakonima, nego prije svega mislimo da se nešta budućnost naši u tome da se javnost osposebi sjećaju i ostvariti manjeveski prostor za utjecaj na problema. Znači, mi smo na neki način agenci, zastupnici javnosti, a ne nešto što želi postati institucija.

MM: To je istina, ali s druge strane, tu se prepoznavaju odredene profirajućnost u smislu što ste vi i pak bili formirani unutar Arhitektonskog fakulteta, ber uslijed činjenice da ste tada svi bili studenti, da ste operirali unutar ili pored, kao što sam već napomenuo, Arhitektonskog fakulteta, a danas se dešava

nešto sasvim drugo. Na neki način ste baštinili to što ste temu napravili i postali neka vrsta brnčić - dešavaju se transformacija, ista crvena žugava Platforma 9.81 ostaje, radi više-manje iši ili sličan poseo, a drugi ljudi, ne znaju koliko, ili imaju ili nema. Što to u stvari znači? To mi se čini kao jedno od ključnih pitanja.

Platforma 9.81: Misliću da se isak organizacijskog zaviranja?

MM: Ne nužno institucionalizacija, koliko činjenica da institucionalizacija, da ljudi rade isti posao kroz nešto što je bilo na početku drugačije zamisljeno. Platforma bi trebala biti nešto vrlo prototično, fluidno, stalno se formirajuće nove generacije aktivista. Gdje su onda aktivnosti?

Platforma 9.81: Da sam to uspije, zvao bih se Isus Krist. Onde bi počinjanja neštavila istu ideju. Dako, mi smo sa jake trudne pridobici nove ljudi koji će nastaviti tu istu ideju, i mi bismo to daliči vojje bili spremni preprestiti.

MM: Ne govorim o tome da je to samo vaša strava, vas govorim o tome da je to istovremeno problem scene.

Platforma 9.81: Interesantno je i poljupno ispravno da si upotrijebi riječ brand, jer mi doista stvarimo korporativnu image. Sjećam i pomalo neštove. Ono sjećam je zato što moramo osvartiti stručnu vidljivost u javnosti, ne bi li izvršili nešto utjecaj ili privukli ljudi na suradnju. Neštove nam se događaju negativne posljedice jerak identiteta. Na primjer, jedi ili grupa koja bi htjeli nositi sa nama, a neželjili dolaziti u arhitekturu, neradio to čine jer misle da nali identitet ugrožava njihov. Na stranu to je prilaži o identitetima nepodstavljiva i lito am u mislju upravo zato jer smo bili neopredjeni vlastitim statusom i pozicijom na sceni, ipak shvaćavamo to kao neponovljivi problem. Svi mi danas proizvodimo identitete. Umjetnost se isključivo tim bavi. Arhitekti još uvek ne shvaćaju da sve manje proizvode novu vaku konzumaciju, nekupine starih i prizvode identitet. Mi stoljno mnogo vremena na izmještanju magloviog identiteta koji bi bio dovoljno vidljiv i jasan. Odgovor je možda u mnogo različitim projektima, kroz stalnu promjenu suradnica, načina i metoda.

Platforma 9.81: Koncept koji se pojavio od početka rada, onoga što se zove Platforma, zapravo je ideja da 9.81 bude platforma, infrastruktura za neke različite kreativne, organizacijske ili aktivističke inicijative ili pak jednostavno radove kojima će pružiti svu svoju materijalnu podršku, znanje i sve svrhe kontakta koja ima u bazi postavku. To je jedan idealni model koji je u nekim slučajevima funkcionirao, u mnogima ne. To je interesantno za tenu grupe i njezinog funkcioniranja. Znači, taj model je funkcionirao, međutim vremenom su se jedni te i drugi ljudi pokazivali kao kreativni generatori ili ljudi koji prepoznavaju organizacijsku odgovornost. I to je u bilo jedna transformacija početne priče, koja možda pokazuje da je model bio uspija i možda nije bio prava metoda da se postigne cilj.

Platforma 9,81: To je kao kad kreneš, a ne znaš gdje ćeš završiti. Imat ćeš neke ideje, nešto što te zanimi i što ti biti pratio, a zapravo ne znaš kuda idet. Nastali se da će ti ljudi koji su se na prvoj godini približili i zapravo su cijelo vrijeme tu, taj način razmišljanja učiće kako nesto što im je važno, jer cijelo vrijeme imaju paralelnu edukaciju, koju smo svi skupu prolazili i pokazalo mi da je zapravo još ujek ta edukacija najvažnija.

Platforma 9,81: Može se reći da smo tu nekakvu među ljudi koji se sudjeluju radije volontiranju ili uz nekakvu minimalnu naknadu, negli u nezainteresovanoj sceni. To je vrlo zanimljivo. Verovatno zrog toga što drugim aktivnostima ili učim kakovim grupama treba poštovati baš po pitanju pronađenja prostora ili interenčije. A to mi se čini da je još ujek stvarna situacija. Čak ako ne dočiđeš podniciu od svojih, suradnja sa drugima može da te nesto drugo što će unaprijediti tvoje mišljenje, okupiraju u koju každa, broj stava ... Uvijek nesto što ne očekuješ.

Platforma 9,81: U arhitektonskoj sceni je zapravo održujući taj nivo nezainteresnosti i nezainteresovanosti za neke zajedničke i opće interese, o tome da se ljudi ne mogu dogovoriti pošto je redom gorući problem izgradnje na jedinstvenoj obali. O tome pokušavaju novine. Arhitekti među sebi i vježbaju vježbaju nekako o tome ne razgovaraju. Oni ne zele formati neki zajednički stavi, oni to ne očekuju, ne misle da bi iz tog nekog razgovora, od člana ili vjeće osoba, uspejeli dobiti nekakvu konz. za svoje predloženo projektiranje, u taktivim situacijama.

Platforma 9,81: Tidom da je to je pitanje identiteta, na čemu nešto izaziva svoju socijalnu i simboličku površinu. To je sada isčitano, a mi na neku ligu to još ujek ne vidimo. Priča oko arhitekata (dakle priča koja kreće vod od faktura pa u prati do kraja zbijat i naše predoznje o vlastitom produžeku), apsolutno je neprimjerena stvarnost (iako samo hrvatskom kontekstu nego upravo svjetskoj realnosti). Arhitektonski objekti je kuće i neobiči i to je ono što mišljimo da radimo dobro. Državni utjecaj na arhitekturu transformirali su profesiju bez nes. Drugi sferi, poput medija, politike i javnosti, danas utječu na fizički okoliš više nego čemo to ikad biti u poziciji. Arhitekt se mora prormjeniti i nusuditi novu znanja, ukoliko želi utjecati na prostorne promjene.

MM: Sasvim je izjedno da je nestignutost nesto što je potičuće zbog toga što te tješi da neprestano prelupajuće stavove, da istražuješ što i kako daje, ali definitivno je evidentan taj paradox koji neko već nekako u razgovoru i naznačio, a to je taj paradox između organiziranosti i otvorenosti. Čini se

da tu nastaje neki problem koji gotovo da se ukazuje nerješljivim unutar okolnosti ovakvih kakov ješu. To je nesto na što ja nemam odgovor, nego opći ovičje oborenje pitanje, pitanje s kojim se vi susrećete svakodnevno.

Platforma 9,81: Kroz neke razgovore, razlogi smo pronašli u tome što jačina organizacije mora biti da neke mjeze zaovina da bi stvari uopće bjez naprijed. Ali sve što ona producira mora biti potpuno da se u to uključi javnosti. To je zapravo odgovor što je članac Platforme Organizacijski, to je tim koji funkcioniše s par ljudi koji su stari i par ljudi koji se priključuju na projektima, ali su akcije intenzivno okrenute javnosti, to je sada takav jedan model, i to je način na koji funkcionišu zapravo sve udruge.

MM: Organiziranje rada u grupi čini se strategijskim pitanjem rada u arhitekturi. Bavite li se time planirki ili vam se organizacija događaju usput?

Platforma 9,81: Ne znam da li se time bavimo planici. Među. Pije godine dana započeti smo projekat koji tematizira grupnu inteligenciju. Ono što smo naučili iz vještog arhitekta jest da grupno autorstvo i strategije rada u grupi nastaju na bottom up principu. To je neka emergentna kreativnost koja nije uvezavana referentnim okvirom ili autoritetom kojemu je svi počuđeno. Uvijek toga stvari kreću od mnogo različitih ideja, odnosno prema gore, jednočvrsto se sve razdjeli od početka i po nekoj unutarnjoj dinamici. Nekoliko ideja pravljivih i transformiraju se u zajednički priljev u kojem svaki vidi sebe, ali ne neki čudan način to niti ona. Ti koji misliti da još, To je ujek uzbudljivo iskustvo. Proces rada je nesto što konstantno teški grupnu dinamiku i upravo je sjeo koliko si svjestan svih individualnih inteligencija. Stvar je na temelju potpuno heterogenog i čini se da neki nećeš modi doći do rezultata što kojeg se svi stavi. Postoji i druga slična prica. Grotov proizvodio ujek u vremenu stvore referentni okvir ili identitet koji utječe na ono što slijedi.

To onda stvara supersni - top down utjecaj. Najvećom svršetku da si izgradio sistem koji ograničava toje nove ideje i identitete. To je onaj identitet koji ivi ocejuje kad prvi put dođu na Platformu. Da bi se to prevelodilo nemati izbora nego uteći se od posta i ujek iznova počinje proces odnosno prema gore, čak po cijenu uspostavljenih identiteta i kvalitetnih standarda. To je kao da sagradio kuću, ali je stala sviđi put kod osoblja na posao pa kad se initali sveki put graditi iznova. Ze tako tempo je bolji satok.

Platforma 9,81: S druge strane, dobro je imati tu vrlo jasnu hijerarhiju, posjedati posta, ali ono što ujek morati imati na umu jest to da je ta

hijerarhija transparentna, znači da se pravila gre počinju, da to nije nesto što je mestificirano na bilo koji način, bilo od nas ili drugih ljudi. Znači, razničica interpretacije hijerarhije su dozvoljene, ali to je svima vidljivo na isti način.

MM: Čini mi se da je vrhunac takvog funkcionaliranja i mogućnosti bila suradnja s Eseom-om i suradnja na Otokultivatoru.

Platforma 9,81: Otokultivator je projekt na kojem smo bili mali dio produkcije i organizacije. Međim da smo nešto prelazeći konceptiju teme radionica. To je bilo vrlo iskustvo u smislu okupljanja naših jezgre, s isto tako zrog suradnje s književnom masom kroz kreativnost iz drugih udružiga. Organizacijska struktura Otokultivatora je kombinacija udružiga. Časni - udružna struktura arhitekture, m2 - Mema i UPR - Mobirani. Vežbo je da je taj kombinaciji tri udruženja zasnovan na komplementarnosti interesa, znanja i organizacijskih resursa. To je storio tako raznovrstan autentični biotop u napuštanju kasama.

MM: Na kiju se opet počinje da je akcija Otokultivator nešto bilo na nesto što je temeljno organizacijsko pitanje, što znači da Platforma 9,81 nikada nije na neki način sugerirala ciklične teme, niti je stvarala jedan kružni framework, nego je ujek ostavljala mogućnost da ljudi koji sudjeluju u svemu tome, bili kao moderatori bilo kao tučni, a i kao sudionici, vrlo otvoreno pristupe cijeloj stvari, da kroz tu otvorenost i fleksibilnu komunikaciju, ujekino nečemo, paralelno edukaciju, drugačiju od one koja je klasično akademsku, osnivaju onu sinergiju koja potiče stvaru.

Platforma 9,81: Može biti slijestan dvije stvari. Prvo, da je to bio jedan maksimalno prilagođen okvir u kojem je razina nepravilanog arhitekta bila vrlo visoka. Vrlo banalne činjenice, tje, ljudi su opuštani, svi su na istom mjestu, svi kuhaju jedni za druge, svaki jedan na istom mjestu, svaki se osjećaju na istom mjestu, svaki neki bendovi, postoji s tim bendovima pjevati pivo i jedeti u kućnjici. Znači, to je jedna situacija u kojoj je zapravo to bilo moguće, i mogućnost, osobodjene, neformalne komunikacije, bila je vrlo visoka. Tu su se sada opet počinjali neki drugi problemi, to da na neki način i zapravo tu vrstu neformalnosti trebaš dozvati i da se na neki način ona smještu kako se provode tvoga produktačnost, odnosno operativnost tvog proizvoda, onoga što ti hoćeš napraviti. Ti znači jer si vodio radionicu za što su ljudi sposobni i u kojim uvjetima.

Platforma 9,81: Ljudi koji su bili na Otokultivatoru, možemo sa sigurnoću reći da je preko 50% ljudi koji u principu nikad ne pridružuju takav vidi

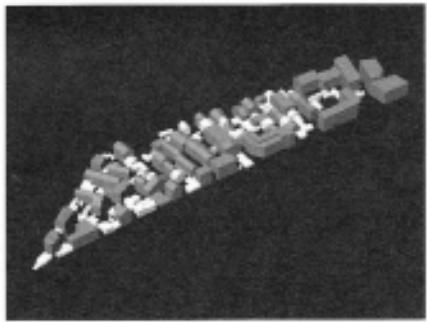
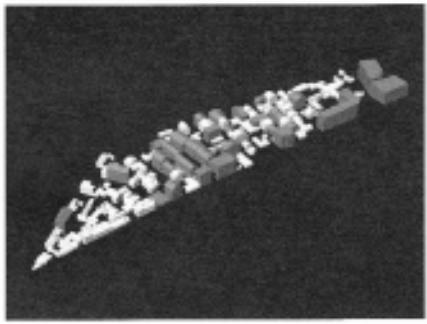
aktivnosti i takav vid proizvodnje kulture. No, kada su bili temo, jeklo su se izmenadili i bili su vro zadovoljni time. No, ljudi koji preduju na nekom fakultetu u inozemstvu su osjetili potrebu da povremeno sa svojim studentima prakticiraju ovakav tip komunikacije i reči. Ono što mi se tu čini interesantno jest da možda ovakav tip aktivnosti, nekakav primjerenje utopije koje su u ovom moru kapetne produkcije doista riješke, mogu postati ustajena praksa.

MM: Interesantan aspekt projekata na Visu je ono čime se bave i valni projekti u Zagrebu. Nevđiljivi Zagreb operira u stvarnom mjerilu i koristi aktivističke strategije zausticanja i proglašavanja prostora javnim dobrom.

Platforma 9.81: To pitanje može postati jako ispolitičirano jer je značajno strateško pitanje za ovo čime se mi bavimo: problem novih tipova javnog prostora koji su infrastruktura za proizvodnju kulture. Nakon svakog Otkupulativora pitamo se što će se proizvodna bivališta biti dogodine. Hodemo li mi projekti raditi na način da koristimo prostorne resurse prvenstveno, bez da utječemo na prostorne, kulturne i gospodarske politike koje bi mogle tekuće prostore proglašiti specifičnim zonama od javnog interesa i potencijalnim mještajima kulturne proizvodnje, ili ćemo to pustiti zakonima tržišta. To je strateško pitanje. Hodemo li mi sustavno nadati, paralelno s tim što organiziramo, i na strateškom obduvajušu takvih prostora. Kad to govorim, ne govorim samo o vojnoj infrastrukturi na Visu, nego govorim i o priči zagrebačkoj inčurječkoj zoni, o prostorima koji su povremeno sposobni (možda zbog toga što politika korisnika i vlasnička struktura neće nikada do kraja ostati definirane) uđomiti i takve spore započeti.

Platforma 9.81: Vazno je pitanje operativnosti: na koji način upotrijeti bili učinkoviti u tom smislu. Utječaj na prostorne politike vršimo prvenstveno preko medija, ali i putem sastanaka i diskusija na kojima upoznajemo lude, pokazujući primjere iz inozemstva, lorači za javnu stvar.

Platforma 9.81: Samo generiranje potrebe da se ti prostori koriste jest ono što se radi na ovom projektu. Nevđiljivi Zagreb je zapravo stvaranje tih praznih prostora sa sadžđem. Kad mali ljudi koji nisu znali kako bi taj prostor mogao biti iskoristiti, taj prostor neće biti načinjen. Ukoliko detektirat inovativne kojine bi mogao mogao trebati takav neki prostor i detektirati prostore koji možda mogli primiti takav iskorist i tih spojiti, automatski si napravio jedan korak prema tome da se prostori koriste na novi način, znači za miku kulturnu proizvodnju. Mi smo u mizu javnih istupa koristili parol za taj projekt: Razdimo pravo na grad, odnosno na koji način posluju da neko konstantno ima potrebu i



mogućnost koštati ovaj grad.

Platforma 9.81: Poslovni je interesantno kako je nakon svega nekoliko pozivljivanja u medijima na tu temu, kroz vrlo jednostavan test, to primjela široku masu ljudi i koliko ljudi se javlja s detaljnim molbom za prostorom. To nam zatvara krug za onu popularizaciju arhitekture i temu o prostoru o kojoj smo pričali. Možda je to prvi put da se neko popularizira. S druge strane, neki prostori, u ovom slučaju prostori koji su na prodaju, uključuju se oni koriste povremeno na način koji nije institucionalan ni profitabilan, samim time na jedan stopečnji način, (koji je programski heterogen i fiksibilan) oni sigurno mogu ponuditi način za daljnje formiranje tog prostora, njegovu činjenicu, odnosno mada tipologiju koja bi se mogla na tom mjeru pojaviti.

MM: To je istina, ali postoji jedna bitna pretpostavka, odnosno aplikacija te činjenice. To znači ipak nekakva suradnja sa centrima, moći koji ipak objektivno gospodare tim prostorom, a čini mi se da ste tu uspjeli postići određenu suradnju. Pitanje je koliko je to kompromis trenutku i planje je ima ili potencijal da zaživi u budućnosti ili je to nešto što je samo ad hoc.

Platforma 9.81: Gotovo svi primjeri koji postoje pokazali su da je to moguće, ali s nekim konkretnim trošnjem i uz određene političke pretpostavke. Kada govorim o centru, moći, pri tome svakako mislim na samu tu stvarnu vlastite luke prostora i lude koji upravljaju tim prostorom. Dakle, mi jeamo uspjeli sli gledati učinkovitosti komunikacije i suradnju po tom planu, i nadam se da ćemo uspešno uspostaviti komunikacije s nekim drugim autoritetima koji ne gospodarju tim prostorom, nego na neki način gospodare za teorijskim diskursom o prostoru i u poziciji su da se takvi nečini djelovanja prihvataju (ako se radi o kulturnim događajima ili urbanom planirajući i prognoze vremena za profesiju i samim time za društvo). Međutim mi sa tim centrima moći komuniciramo i dodatno filtriramo, testiramo projekt na nekakav drugi način.

Dosta mislim da se kroz ovu projekta prizvodi drugi tip anketi. Naime, vrlo je jasno bilo nekome iz grada čuši da će prijemnim raspodjeljenim tim prostorima oni dobiti neku drugu imenovinu, čuvajući se od propadanja, pa će im možda postati vrijednost. To su neka vrlo različite stvari. S druge strane, možda doista neko hibridno pomeranje kulturne produkcije i neki mješaviti sadržaj mogu utjecati na kulturnu proizvodnju koju će možda učvjeti HNK za 15 godina, nego već danas imamo prostorne situacije u kojima male firme i uredi, gotovo komercijalni bliznici, upravo djeli prostor na temelju hibridnih i fiksibilnih prostornih deponija kojih prizvode i drugačije mikroekonomski odnose.

MM: Jedan od boljih načina da povećati vrijednost svojih nekretnina jest taj da ona stekne kulturni background.

Platforma 9.81: Dovoljno je stvari je već izmješljeno da ih možemo primijeniti. Biće operativan u vlastitoj okolini podrazumijeva potpunu suradnju

sveh aktora koji djeluju u prostoru. Problem je u tome što prostorne politike svih formalni okvir naizse u urbanističkim planovima i sustavu zakona. Oviča god izgubi načinje ne uđu u Generalni Urbanistički Plan, dokle ona ne postoji kao realna akcija u prostoru.

Platforma 9.81: Problem je što je GUP spor i što se zavrsava ne može biti mijenjati koliko se broz može mijenjati stanje u prostoru i koliko se te inicijative mogu pojavitati i nestajati.

MM: Ali GUP je i dalje glavni modulator stvari i avio prostornog odnosa, a cijenjica je da je legislative vezano za GUP, pa tako i za prostorne rubnjek reda, priljubljeni diskutabilni i vrlo zavareni za bilo koju vrstu akrilizma. Stotinu, ne samo da se za detaljne planove nužno ne raspisuju javni i pozivni natječaji, nego se raspisuju natječaji koji su isključivo moderirani kroz ponude. To znači da se odluke ne donose po planu kvalitete ideje, nego po planu cijene. Govorimo o vrlo realnoj situaciji. Gdje bi tu mogli integrirati vlastne aspiracije i vlastne potkušaje? Nadejno smo suočenjeno nizgavarali s Platformnim konzultingom. Postoji li tu nekakva mogućnost da se prenade operativni princip, da se zbilja sudjeluje u izradi planove urbanističke dokumentacije, što je preduvjet za sve?

Platforma 9.81: Preduvjet da se potencijal tih zona koje smo imali praprihak za prazne lokacije u GUP-u proglaši zonama za koje je obvezan detaljan urbanistički plan, jer za neke od njih GUP upućuje na propisan. To je vrlo jednostavno rješenje, samim time što se nekakav gratski interes u tome prepozna kroz jedan određeni tip rezija. To bi se zone prepoznačale kao redio o čemu je potreban promjisti uz detaljan urbanistički plan koji će kroz javni natječaj okupiti veći broj kvalitetnih rešenja.

Platforma 9.81: Postoji drugi praput, da se ukazuje na mogućnost primjene nekega što nije učinjeno u detaljan urbanistički plan, već nešto što je suprotno i manje mjerila. Recimo, sastav pozicija ovih prostora koji je tematiziran Nevidjivim Zagrecom je nužno vezati za nekakav razvoj industrije i poslova pročlog stoljeća ili u kraju pretprostog. Ono što sve je prostore nužno locira u današnji kontekst grada ili neki dalji kontekst, i on, s obzirom da su tako točkostrano raspodijeljeni po tim centru, sigurno bi mogli integrirano (ako bi se način studija bili jedan velik interesantan sistem koji ne bi bio jedan planirani nadležnik) kao što je GUP, niti bi bio detaljan plan vezan za lokaciju, nego mreža lokacija koja bi mala utjecaja na naziv grada. To je nekakva forma koja je između planova, s obzirom na to da su danas hranjivajući podcijenjeni i stariji.

Platforma 9.81: Platforma je stoga zainteresirana da bude dio konsolidacije time koj se brine za javno dobro. Razbijati programi facilitacija i urbanog progovaranja, istraživanja i razvojnice koja znamo organizirati, mogu biti dio velikih usluga u arhitekturi. To je mjesto koje mi sebi možemo zamisliti u nekom razvoju i to bi nado radi. No, kao što si kažeš, takvi planovi još uvijek ne

postoje, tako operativni planovi, toliko prilagođeni danas još nisu izmazani.

Platforma 9.81: Ono što je sigurno potrebno Zagrebu i planinama u gradu, ljudima koji se bave gospodarenjem grada u blizini kom drugom pogledu, jest pozivavanje. Sada je situacija u gradu takva da postoji veliki ured koji uveće nisu povezani, to su nekakve interesne stvari, i odata nitko unutar nekog pojedincog ureda nema kompletan sliku. Obrinjava da ljudi koji se bave planiranjem kulture u gradu Zagrebu nemaju dočekaju s ljudima ili ne prenose svoje mišljenje ljudima koji se bave gospodarenjem grada, ekonomskim gospodarenjem ili se bave nekretninama ili sertim urbanistima.

Platforma 9.81: Znaci modeli govoriti da je interesantno kada se stvaraju kolize, pa se detektuju čudak, ali u jednom činu mi se da se u jednoj pseudometropoli, kao što je Zagreb, to budi i ne detektuju. Naša aktivnost se doista ogleda kroz našu pomoć u organizaciji i omogućavanju da ljudi koji imaju zakonodavnu, formalnu moć da nešto odluču u gradu i prostoru općenito, budu stavljeni u poziciju da čuju, sve zainteresiranje za prostor.

Platforma 9.81: Ali ono o čemu mi pribavio je zainteresujuće da stvimo u gradu i državi gdje se svi osjećamo da se nitko ne brine za jasno dobro. To je ono mjesto gdje mi vidimo veliku raznopravljenošć javnog dobra – i to je tema, ta okupacija javnog dobra, kojom se intenzivno bavimo. Tradimo i pokusavamo detektirati sve modalitete u kojima se ona događa i pokusati konstruirati nekakva drugačija rešenja, nekakve alternativne scenarije, u kojima bi se prostor mogao razviti u jasnu, opću korist.

Platforma 9.81: Hrvatska je nego iz jednog super javnog sistema ili barem iz sistema koji je bio da bude javan, skočila kroz 90-te u našu verziju neoliberalnog kapitalizma koji se potpoko sa globalizacijom i to je dovelo do specifične transakcije teritorija. Uz sve druge specifične fenomene koji su doveli dozvuk do očišćenja da je iz neke superjavnosti, došlo do superprivatizacije ili daljnje osobnog interesa. Tekuća je situacija sigurno kreirala specifične odnose kao i nepoznajanje nekog luka sa bazi javnog. U situaciji gdje državne institucije to ne prepoznavaju, ili barem nemaju sata da se nose s takvom situacijom, ohvata se prazac za nekoga luka ima viziju, a sko je mi imao onda smo to možda mi i neko drugi koji bi to mogao usmjeriti i uvezati na prenu temu. Spajanje tih ljudi i prevođenja njihovih znanja i partikularnih izraza, pna je usluga. Konzulting kao spajanje i prevođenje.

MM: Postoji li komunikacijska specifičnost koja oblikuje vašu javnu akciju i usmjerava ih u različitim prevođenja?

Platforma 9.81: Spominjući razne strategije o kojima smo razgovarali, mislim da je društvo pogodno za to, s obzirom da funkcionalna na probitost živje. S druge strane prostor je takođe postao roba, pa mislim da je tekva jedna međusjaka situacija i podložio društva savršena za promociju javnog prostora, odnosno kreiranja želje "običnog" čovjeku da želi javni prostor, da želi

dobar automobil ili dobro dizajniran sat, tako nešto može biti, osim svoje vješ, i dobro dizajniran javni prostor.

Platforma 9.81: Mi govorimo o tome da se radi o tom nekalivom prezentiranju javnog prostora kao glamuroznom lifestyle, koji će ljudi stvoriti ukoliko to postane nekaliva vrlo interesantna orijentacija i statutarni simbol, a s druge strane smo jako sigurni da je to jedan dugotrajni proces kog je treba fokusirati na edukaciju, kroz sticanje škole, ne samo na fakultetu, nego i kroz škole gdje se učiši likovni odgoj, kao jedina mogućnost da ostvadimo istu naučne o izgradnjom prostoru. Postoji jako puno strategija za to i ono što mi odabiramo jest, sveukupno utvrdjeno našim mogućnostima, ali ipak u velikoj većini mi stvari promidžujemo u suradnji s nekim drugim ljudima.

Platforma 9.81: Ta nastrija za javni prostor kreće, niz socijalni deformirajući i loših odnosa među ljudima. Prostor utjeku utječe na lude, a isto tako odnosi među ljudima su potpuno vidljivi u prostoru, odnosno odnosi između onih susjeda vođat će ih u odnosu između njihove djece kuća. Kroz te analize javnog prostora uočili smo jako puno fenomena, naučili koliko smo se odnali i koliko smo zaboravili sve što smo znali o javnom prostoru, od nekih do-đih kadici smo se još ujak svi bavili javnošću i nekakvim društvenim dobrima, ne nekakvog individualizma. Način na koji su se promjenili odnosi između ljudi i kako to utječe na prostor, to su dramečno promjene.

Platforma 9.81: Mislim da je taj odnos prema prostoru za vrijeme samoupravnog socijalizma bio okitljiv, kada što je i bježi za privatnečaju bila susorgnuta, pa je onda veliki nacionalizam, slobod u svojim nagnutim ciljima. S obzirom da je ta nekakva javnost možda bila umjetno kreirana, onda je i sama reakcija, na to bila brza. Možda se samo radi o nekom mehanizmu kontrole, ne treba mnogo idealizirati društvo način čovjeka, radi se samo o mehanizmu kontrole i načinu da se istakne sudjeluje u procesu, nadimima da nitko na budi zadržan, da ga se ne pita.

Platforma 9.81: S tim da je to, na neki način, gotovo i bitan psihološki fenomen, upravo s obzirom na tu promjenu onoga što je nekada bilo nekalivno, a sada se pretvorilo u individualno. Nekdo neki nikada imao i sada si to dobio. I zašto to lekonisti do krajnosti da gubili sve kriterije. To je elementarna psihologija koja gotovo da nadleži bilo kakve termini urbanističkog ili javnoga ili bilo čega, govorimo o načinu često ljudskom.

Platforma 9.81: Da, ali tu je jedna bitna komponenta što postaje ljudi koji su za to odgovorni i koji su za to zaduženi, da tekva pravila i znanje u prostoru drže i provode, to su urbanisti, političari, arhitekti, ljudi koji provode nekaliv zakon odnosno oni koji ga pišu. Ako se oni time ne bave, i ako je njihova prička raskidiva, onda se sve raspada. Kreiraju koristan možda i ne mora, poznavati sve to, ali dovoljno je da stvori nekoga tko o tome netko zna i biće ce mu ok. Super funkcionalna onaj slogan Jerry Hotler. Prostor je from what I want. Zapravo to biće današnjim ljudima.

Platforma 9,81: Danasnji ljudima treba neka vrati grupne temelje.

Platforma 9,81: Mislim da je pitanje suradnje važno jer je javni preliv proizvod suradnje između ljudi. Ja i ti možemo sudjelati ukoliko prepoznamo neke vrlo bezobzire zajedničke interese. Nije teško doktorima kada promoviraju lek protiv bolesti iskorovocati potrebu za tim i njem kada pokazu bolesna pluća ili rečimo rak, koji se naziva i metastazno u tribulnoj župljini. Što se tice prostora, reprezentacija takvih raka i metastaza u prostoru, jednostavno je još nepoznatljiva jer ne postoji kultura. Kako možete prepoznati nekoga u Stobredu ili nekog drugog lokacijama po Hrvatsku, ako mu pokazete da ovo od čega boluje, a ne zna da boluje, jest doista etično. To je doista pitanje ovog znanja. Ljudi ne vjeruju, ono čemu ljudi vjeruju to su neki kvantificirani, izmjerljivi podaci, neki dokaz da se nešto dogodilo. To je ono problematično s prostorom i nečim u njegove priznajacije.

Platforma 9,81: Činjenica da nekašav vručni inelikvitalist, daš u bandi, daš nekašav stup društva, evo životni stil i standard bazira na dobrom autu koji je kvalitetan jer je Mercedes i na dobroj odjeći nekog kreatora, i svi znaju da je to dobro, ali nijem užasno, i nikome nije jasno, a samim tim to nije jasno ni društvu, zbog čega on stoji u međakvalitetnom prostorijom okruženju, bez adekvatne prostorne i komunalne infrastrukture. Dakle, stupovi društva pokazuju nedostatak kulture prostora.

Manja Mrežnjak: zahvaljujući iz Župljine

New Types Of Public Spaces

A Conversation with Platforma 9.81

On behalf of Platforma 9.81: Miranca Vejajic,
Damir Blabavci, Dinko Pericic i Marko Sandanic
Conducted by Marko Mrduljaš

Translated by: David Pripa

Platforma 9.81 is an architecture and media platform that explores spatial and urban phenomena in the context of shifting political, economic and cultural identities of Croatia, new methods in design practice, new cross-disciplinary educational networks. They promote activism and new urban tactics using public events and new media.

Marko Mrduljaš: Platforma 9.81 was formed in 1999 within the Faculty of Architecture, but in a way beyond or parallel with the institution, as a sort of a global initiative. The Platforma was constituted by its inner organizational core and operates who dealt with specific assignments during that period, mostly with lecture organization. It also in a way moved the whole scene and established a kind of parallel education. What interests me, looking from your perspective, is the way in which functioned the relationship between the people who are initiating something and those moved by the initiative.

Platforma 9.81: The Platforma in fact emerged from the need to talk about architectural subjects in a popular and acceptable way, to demystify architecture and release it of its burden of complicated terms which often lead to the creation of false authorities, and to create in a way a fruitful environment for ourselves, who initiated the whole thing, in which we would be able to work in years to come. We felt that by creating a group of people which would work on making architecture more popular, and by creating an audience to consume it, we would in ten years time have a certain milieu where more advanced ideas would be more easily accepted among people, and in the culture of architecture and space in general. It was an attitude. The possibly interesting thing about our approach is that we from the very beginning experimented with the media. It started with a students' magazine which we had formally inherited, but on which at the beginning we agreed it represented absolutely inadequate form of communication in architecture. So we tried to turn it into a different medium which would facilitate getting through to collaborators and the audience. First, we made a magazine that was not really a magazine, we printed material with individual stories published separately as feuilletons. They were published as soon as they were collected. We then realized it does not function well as a medium, that it does not attract large quantity of people instantly, and that as a medium is not communicative enough. We had several phases of changing the concept, that is, experimenting with the medium, which in fact happened repeatedly from year to year, always in a completely new form. The most popular were the lectures, absolutely the most frequent form and very simple to organize. A lot of people can always join in, help, feel useful, and it was also possible to create a large audience. Those lectures were a real hit and in a way they generated a whole scene of people engaged with the Platforma being at the same time the audience

itself, and actually the entire urban scene, we came to realize that it was a good medium. But we wanted more than that. What we have done was not the creation of the scene. A better denominator would be an active audience. A scene implies other creators doing other things or same things in a different way. That meant competition and cooperation at the same time, something still missing.

MM: At the Faculty of Architecture in Zagreb architecture is being practiced as a pure discipline, and within that context has a very strict audience. That means architecture solely for architects, in a traditional and the most architectural possible way. I feel that the Platforma tried and even made a breakthrough, stepping outside the pure discipline, by the very fact that the form, the medium of those lectures, was different, and at the same time I think it questioned certain themes which were a bit marginal, somewhat more interdisciplinary, thus maybe attracting audience not exclusively architectural, but simply interested in the problem of space, and also in the issue of activism in space.

Platforma 9.81: Gradually we realized how specific the formation of 9.81 was. There is nothing unusual about people in any educational community, like an university, always forming groups in some way. The common thing with the type of faculties and professions considered artistic disciplines, i.e. ones that have pronounced authorship, like architects or artist, is that people form groups on grounds of certain aesthetic preferences shared. Then the students of architecture for example, people attending same workshops, cooperating in competitions, build common designer preferences, form groups and eventually establish offices. We were interesting because we did not form a group on that principle, but our motif, our starting point for making the Platforma was in fact ideological, i.e. political, we shared same values. At a certain point we recognized a problem in school of architecture. We detected a low-level communication between students, students and professors, architecture and the public - communication on all levels. Somehow we felt there was no communication and that subjects were not brought up because every open communication basically singles out the real problem.

Platforma 9.81: After some time questions became pretty obvious. What is the alternative to all that and what constitutes a change in relation to the traditional way of learning in architecture? Or to the people educated in a traditional way,

who attend design studios, and are possibly even interested as they read books or attend exhibitions? What is the alternative to the tutor authority which you cannot choose, but is assigned to you? The one who, in best of cases, if it does not succeed in forming you on grounds of your inner characteristics, offers you a prosthesis that helps you during your studies, but cannot help you to learn to walk.

Platforma 9.81: We tried learning one from another, tried to bring people which would help them to learn more, those not working at the faculty, those we wanted to hear, also by additional attending by ourselves and a group of people around us to discuss certain problems, to share knowledge, to choose information by yourself. That makes the network of people you create important. Because when you organize thirty lectures of your own choice, it is like having been to a faculty where you had a team of professors of your own choice. The lectures are media through which you attracted them to form their thoughts, to put and formulate them as to represent new education, instead of a casual conversation, it is that what matters, and precisely this sharing which we institutionalized is somehow alternative, existing beside the official system.

Platforma 9.81: With those lectures we were in fact trying to create a metadesignational system, a parallel level of education for students, because students in fact form a large portion of our audience. What is interesting is that we even today, the core of people who had started everything, are still that same group... Occasionally the circle of people who more or less intensely cooperate with us expands, depending on the intensity of projects.

Platforma 9.81: I think that the reason of the fluctuating number of people and the arrival of new ones who also disappear during the process, is not related as much to their qualities as it is to the whole system of architectural production, i.e. to that what an architect is supposed to do. The issue is architectural connected to cultural more than it is widely believed.

Platforma 9.81: Exactly, but with the desire to do author projects and above all, design; in fact the desire for self-promotion has influenced people to spend short time working with the Platforma. They believe they are wasting their time. On the other hand, we are just beginning to deal with design and do not share common form-related preferences.

Platforma 9.81: Sure we do...

Platforma 9.81: Yes, but when you look better, they surely are not the first input, or a predictable attitude. I believe that when we work on projects, they completely differ; it is difficult to establish a connection. We truly start from some completely different positions. So far we did not succeed in developing a recognizable and referential designer expression - not in a sense as it is claimed today by the architectural practice. It sounds exciting the possibility that our expression could develop out of a political attitude of cultural people. Especially today when expression in

the traditional sense is not possible.

Platforma 9.81: The difference lies in that sharing, learning, gaining profit from communication, which is not unusual for architects. They do not share new knowledge or information among themselves. In Croatia there are no congresses, there is a minimal number of workshops; at the faculty people are not taught to work in teams; situations as these do not exist.

MM: In a way, the architectural scene is somewhat isolated, if we talk about events such as "Dani Orisa" or similar events, which represent the old system and on the other hand are extremely un-influential. It seems to me that *Platforma 9.81* is completely different, taking into consideration the fact that the *Platforma* is always open to cooperation; that as much as it gives, it equally receives. You do not basically appoint yourselves as the authorities, you are a platform, you create possibilities; the thing that follows is just a consequence of this opening-up.

Platforma 9.81: For me the question is what type of architecture as a cultural product we promote, because the one made by "Oris" is a type of representative, elite culture, culture based on singular identities of architects as individuals; while our work in a certain way has always been more connected to the collective production, popular culture and activism. Our openness was most certainly related to a different approach. This approach of communication as self-education, as a method, brought about the ambience and the way of work related to us. Even today when we are invited to cooperation or when people try to communicate through our projects, they expect that type of product and communication.

As much as we tried lately to establish identity and do some very concrete things, at the same time we try to maintain a "how profile" within which everyone can find their place and participate.

Platforma 9.81: Exactly the participation of a great number of people is where you receive benefit from. Every individual learns a lot there, especially when you start getting creative contributions from people who established communication. Then, it is useful.

Platforma 9.81: You could say we recognized a chronic lack of social intelligence with us architects, and we tried somehow through the culture of dialogue to develop this social intelligence. Someone is naturally gifted in it, but no one is born possessing social intelligence. It develops, like everything else. Our work and what we do is a long, constant effort because culture implies duration. The culture of space is not a product, but a continuous process subject to constant transformation, and to achieve a certain level you have to work on it constantly. We never had any illusions we could change anything alone, it was important for us to bring and include as many people as possible. Also, we never saw ourselves as an important factor, as an authority, as someone who produces; we had these silly

illusions about audience being the creator. We still believe that the public must become the creator.

Platforma 9.81: With that intention we started organizing things as total events: a lecture or a discussion where four hundred architects observe and listen to what they find interesting and afterwards discuss it and hang out. It is definitely better than an autistic meeting of people talking about general urban plan where no one is really interested in saying anything or interest any kind of change. But I claim that nevertheless out of four hundred people (the upper limit of people attending our lectures) 90 percent were architects, which is interesting from the point of view whether we succeeded in making architecture popular or successful in getting other people motivated.

Platforma 9.81: Another thing is interesting. The *Platforma* is possible in this transitional situation we are in. In a regulated system which functions, in which communication is well set and education is good, there is no need for a platform. In that case, more often research teams or on the other hand anarchist groups are formed, that engage in open divisions against the system in general.

MM: Although you are all **at the same time**.

Platforma 9.81: This is exactly what I am trying to explain. A group emerges as an expression of resistance and critique towards the system and an attempt of achieving narrow interests of the group members. We also created a system within the system. But what we saw as a potential is a possibility of cooperation with the big system on new principles. After you have used well the initial energy of confrontation, you should stop opposing and into your own network of cooperators include even those you were discordant with. The space we share is too narrow to avoid contact, informal methods and certain references and authority resetting help us to be much more operative than big institutions. We learned very soon that certain cooperation with everyone and the establishment of a parallel system which cooperates with the system are much needed at the faculty.

Platforma 9.81: Basically, this is not about reaching for some better standards; we are just where we are and must think within the parameters and frameworks we operate in. So I do not think this is necessary about catching up with something, but is simply an attempt to improve things that are currently not functioning, or to try finding another mode of communication. We are doing exactly what is being missed.

Platforma 9.81: Yes, but surely at one moment when the society reaches the level of order currently present in developed countries, there will not exist a possibility; when all the communication gets institutionalized at one moment, the possibility for the development of this intercultural will cease to exist.

Platforma 9.81: I am not convinced. When we started working and when we thought about what we could offer, initially, what we were doing and in what way, when we came across certain quality issues, what people would find interesting, we

instantly realized that the transitional situation is connected with the poverty of spatial culture of space. Whatever you put on the table of the architectural scene, it can pass, because the table is empty.

Surely, with the development and improved situation and standards in general, including architecture, mainstream becomes something that was dealt with by the marginal characters (whether members of the élite or subculture). I understand that what you are talking about has to do with the standard improvement which restricts and codifies the area of communication. So a more advanced scene also has the need for this type of activities and programmes. In a way our work is local due to the themes and the situation we are at, but is in fact very international because we deal with problems and consider certain dangers of the progress which brings exactly what we call a normal situation. We all desire normal situation, but to normalize in fact means to set up standards, to homogenize and produce codes.

Platforma 9.81: The important thing, a blessing in disguise for us, is that the crisis we were in, was so visible and strong that it encouraged this creativity. To us it was very stimulating. For instance in countries faced with this type of problems you are referring to, like Austria or the Netherlands (and we have all been around the world and seen our colleagues there), students exactly due to a seemingly good situation have far less motives to create such things, to deal with these things. The crisis and a sense of conflict is also a state of increased creativity.

Platforma 9.81: This was visible at events such as *Otočnikator II*, and the *EASA* meeting on *Via*.

Platforma 9.81: When you compared, let us say, students from Spain with the students from Romania, you could very well see to what extent someone is interested in work and cooperation.

Platforma 9.81: A moment ago you touched upon an interesting issue. You said that at the faculty architecture is practiced as a pure discipline. I believe there is no need describing in more detail the inaccessibility of the scene which surely creates a situational incest. Society has changed so much that it has to perceive other disciplines, it has to take while giving at the same time. We realized it and at a certain moment tried to receive different types of knowledge and give them. I think that progress has been made considering the acceptance of different types of knowledge, because somehow through our work emerged a network of people and contributors able to offer us a different kind of knowledge. This knowledge was not purely architectural nor did it develop through the architectural way of thinking. But I believe we did not succeed in sufficiently opening up architecture towards other professions. Our understanding of an interdisciplinary cooperation is still very superficial supplementation and naive interpretations. The level of complexity can be upgraded solely by transferring knowledge. Then cooperations based on conceptual permeation and confrontation take place. A new architectural

product is really different then. This is something we have just begun dealing with.

MM: I would like to remind you of *Groodanje u Kapnici* (Snowball fight at the slaughterhouse) where the Platforma was also involved and where two thousand people came.

Platforma 9.81: It is a special case. At the lectures a very heterogeneous sample of people is present. If you say that 90 percent of them are architects, then at least 50 percent of people came for the whole ambience and the music. It is a tool, a part of a popularization process. When you say *Groodanje u Kapnici* it means a total event: a good party, DJs, DJs, cheap beer... A roundabout strategy of promoting certain ideas and concepts explored by the Platforma. Like the squatting itself. The very action of taking over facilitates not generally used or used for other purposes will in a way an activist architectural action. So we can freely say, things considered, that the scene enlargement and encouragement of architectural activism was very pronounced.

Platforma 9.81: I would like to clarify a very vital thing which we started using from the very beginning - the ambience, a space that means something (that is, it does not mean anything). Because when a student listens to an ex-cathedra lecture in a lecture hall or in the Club of architects, space charged with memories and unwritten rules, all the people and the way these people act with a simply well-established routine, then it is very common that the audience expects less, but also give less than in a space less meaningful, a space which is restriction-free. So out of the space lacking in clear identity and informal ambience they created temporary "educational biotope" which is in fact a new type of public space too.

Platforma 9.81: ...physical space is very important; an adjusted physical space is still something that encourages the most intensive type of communication.

Platforma 9.81: A physical space is exactly that, because it holds the potential of experiences of a certain ambience. Firstly, its choice, its articulation through sound, picture, and action, is exactly the ultimate architectural action.

Platforma 9.81: The thing that seems to me very important is exactly unmediated experience, the one that is not conveyed via another medium. Basically it represents immediate experience - the big role in it plays the music and how the body feels in the space, and a fact that you listen to the lecturer in person and are able to talk to him afterwards. That the entrance is free (because every unmediated experience has to be free - money is also a way of mediated communication.)

Platforma 9.81: It depends on the manner of speech, whether you are addressing someone informally or formally. All these are the ways to improve interaction. And above all it is theme related. Through all those two or three sessions it was extremely important that the theme assigned to the lecture was clear and short enough so that

PLATFORMA 9.81

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a sufficient number of people could understand and involve in the conversation. In short: not a retrospective, but a single project to make it as clear as possible and ready to be problematized.

MM: With the synergy within the scene I would like to come back to the fact that there is certain parallelism with other initiatives which started appearing somewhat earlier or roughly at the same time in Zagreb. So beside the Platforma approximately at the same time MAMA also becomes more active, together with other groups also dealing with space through some other modalities; for example Urban festival which you had also worked with, as well as some other initiatives. It is obvious that there is something, both in time and space, that encourages a specific type of organization. I do not know how you see it.

Platforma 9.81: It must be the influence of the society, that is, experience of transition that Croatia gone through during the 90's. The channels through which one could influence society became very impersonal—especially for initiatives not coming from the institutions. It probably forced many people who had something to say, who thought they had to express themselves and affect society, to try looking for different paths through which to operate. To put it very simply, it was making up for something that did not exist.

MM: But it is obvious that a number of nongovernmental, civilian, uninstitutionalized initiatives are showing up and that they influence more and more not only cultural, but probably political life as well. The only question is to what extent, and do you have a broader perspective of it? I know these things are difficult to predict, but probably, based on your experience, you can see progress within your work and attitude towards the centers of power.

Platforma 9.81: On one hand this is a global phenomenon in the sense of general deregulation where the mechanisms of a nation-state grow weaker. Not only multinational market players are taking over the mechanisms of making decisions about reality, but civilian initiatives are interacting as well, and are developing a "do-it-yourself" mode of survival and influence on the community. The situation here was much more fortunate for us because we had additional resources to get self-organized. Due to it, the scene that emerged, us being a part of it, became strong, and on the other hand, due to a different organization and informal way of communication, it soon succeeded in forming links. We are also a part of the network and all bigger projects we did were done in collaboration.

Platforma 9.81: This positive surrounding formed by the critical mass of well organized organizations and projects is like a happy miracle: the EASA, MAMA, URK on "Otkrivač" or WHW, CDU, BLOC involved in our new projects, other groups and individuals actually form the background we talked about, out of which one can react taking them into consideration. You encounter high

quality surrounding in which you find it easy to operate. In cooperation with those people who have a similar style of work or possess a common vision of culture, one can learn a lot and carry out projects one could never do alone. After all, the transfer of knowledge is very necessary to actually happen because not only did we all develop out of a need to challenge authorities in the areas we came from, but we all act on the margins of basic disciplines which are only a part of our identities. The general picture of what we do is formed in mutual cooperation.

Platforma 9.81: It is strange that exactly the social situation made possible the realization of big projects. I am referring to the organizational and material level. Our display for "Salon međunarodnog" was put out for no money in comparison with certain international criteria. It was absolutely impossible to explain someone coming from the West the conditions under which we were working. I remember working doing a project presentation for the students at TU Graz. They did not understand a thing, precisely because they could not realize something like that was possible, that something can happen without the state providing the money, because something costs that much, or that the army transfers the whole display free of charge. They were even more confused when they asked about our profit and our fee, and were told there was none, i.e. that we had not asked for the fee because we felt we were doing it for ourselves. So this is absolutely something incomprehensible to people coming from other systems. The social vacuum in which we were, enthusiasm, knowledge and the nerve of people on the scene, made things possible exactly because in the chaos we were given space of complete control over our work. It is freedom that creates energy and then you can really work for free. Only then, it is that what made us or Noviđivi Zagreb possible. Even the Platforma at the faculty was possible due to that, because after a while we really got sufficient support there. Because no one could claim they were smart, because they knew everything was falling apart, they had to give a chance to someone who took the initiative. No one could define whether our work was wrong or right. It enabled us to start para-education. What the future of all that is and how it can develop is a different story. I claim we are still an extremely marginal scene. We are perceived to some extent in Zagreb, and that is OK, but when you go to any other city in Croatia, let us say to Split as the second largest city, this does not happen. We are marginalized even in Zagreb not only because our work is not appreciated so we are not offered possibilities in terms of finances or working space, but also because it is not seen as something important. I think we have marginal status, even within the architectural scene, because the things we do are not considered in the least important, nor are believed to produce a certain type of new knowledge necessary to architects. We are an unknown asset, an appendage which is nice, interesting, but absolutely unimportant to someone who designs houses.

Platforma 9.81: On the other hand, someone has to act in that direction. The space that the state leaves by losing control or letting it go purposefully will be filled by someone. Someone will regulate certain processes, among them those in space and architecture on the Croatian scene. The question remains: "Who will it be?" Someone who cares for the public interest and public space, or someone interested in one's own profit.

Platforma 9.81: We do not see future for initiatives like ours, regardless of whether they deal with architecture, art, or human rights, in some of those institutions becoming powerful as to decide on laws, but we primarily think that a happy future consists of making the public competent by the use of tools, and by opening room for maneuver to be able to have influence on problems. So in a way we are agents, representatives of the public, more than someone really wanting to become an institution.

MM: That is true, but on the other hand, one can also see a certain contradiction in it, in terms that you were after all constituted within the Faculty of Architecture, at least due to the fact that you were all students back then, that you were working, as I have already mentioned, within or beside the Faculty of Architecture. Today there is a completely different thing going on. In a certain way you have inherited what you did there and have become some kind of a brand - a transformation is under way. There is still the same solid core of Platforma 9.81, still doing more or less the same or similar things, and some new people, I don't know how many, either are or are not there. What does that in fact mean? This seems to me one of the key questions.

Platforma 9.81: Do you think that we are turning into a closed organisation?

MM: We are not necessarily talking about institutionalisation but about the fact that the same people are doing the same things in a project that, when it was created, was not supposed to be like this. The Platforma was supposed to be something fluid, something that would always boast of new generations of activists. Activists - where are they?!

Platforma 9.81: If I had succeeded in that, I could be called Jesus. Then the new generations would have carried on the same idea. But that not being the case, we have tried really hard to recruit new people who would carry on the same idea, and we would be more than willing to leave it all over to them.

MM: I am not saying that this is exclusively your fault. What I am trying to say is that it is at the same time a problem of the scene.

Platforma 9.81: It is interesting that you have used the word brand, and you were totally right to have used it, because we are indeed creating a corporate image. Consciously and a bit unconsciously. Consciously because we must become recognisable in the public eye in order to

exert a greater influence or to attract people who would work with us. Unconsciously, we are suffering some negative consequences of this strong identity we have carved out for ourselves. For example, some people or groups, mostly from the architectural circles, that would like to work with us are reluctant to do so because they fear our identity might swallow them.

Notwithstanding the fact that the whole identity story is unproductive and that we have succeeded in what we are doing precisely because we have never fussed too much over our status and position on the scene, we do understand how this can pose a serious problem. We are at creating identities today. This is what art is about. The architects still do not understand that rather than creating something new, they are just consuming the old and creating identities. We are spending a lot of time on inventing some vague identity which would be clear and recognizable enough. The answer perhaps is to be found in many different projects and in the constant alteration of partners, topics and methods.

Platforma 9.81: The concept that has been present from the beginning of the Platforma 9.81 is that is supposed to be the platform, the basis for some alternative, creative initiatives coming from organisations or activists, or, simply speaking, for projects. The Platforma is here to offer material backup, knowledge and all the contacts contained in its base. This is an ideal model which worked at times but mostly did not. This is interesting when we are discussing the group and the way it is functioning. So this model was working but with time it turned out that it was always one and the same people taking upon themselves the creative process or the responsibility for organisation. And this is in fact a transformation of the original story, which points to the fact that the model might have been a utopia or that an adequate method might not have been used to achieve the goal.

Platforma 9.81: This is all like when you set out without knowing where you might end. You have some ideas, something that interests you and that you would like to accomplish, but in fact you do not have a clue where you are going. You are hoping that the people that joined in in their freshman year, and have been here all the time, will adopt this way of thinking as something important because of the parallel education they have been exposed to. The time has shown that it is precisely this education that is the most important thing in all this.

Platforma 9.81: One could say that our network of partners, of people willing to volunteer or work for a minimal remuneration, includes mostly individuals from non-architectural circles. This is very interesting. It is probably so because other activist or whatever kind of groups need support precisely in finding working space or in interventions. This still looks to me like a promising situation. Even if you do not get support from architects, the co-operation with others might give you something that will improve your opinion, your working environment and tools... always

something unexpected.

Platforma 9.81: There is an amazing level of incoherence and lack of interest among architects about matters of common, general interest. People cannot come to an agreement. For example, construction along the Adriatic coast is a burning issue. All newspapers are writing about it. Architects probably never talk about it among themselves. They do not want to take a joint stand on the matter, they do not feel it, they do not believe that a conversation including two or more people could result in some benefit for their work in similar situations.

Platforma 9.81: I claim this is a matter of identity, of what a certain architect is basing his social and symbolic identity on. This is now distorted, and we are somehow unable to see it. The story concerning the architects (that is, the story beginning at college and continuing throughout their lives) and our notion of our own production is absolutely out of proportion with reality (not just in the Croatian context but in international as well). The object of an architect is a house or a design and this is what we believe we are good at. Social influences on architecture have transformed this profession, and nobody has asked us anything. Other factors, like the media, politics or public, have today a greater influence on the matters concerning the environment that we ever will. Architects must change and acquire new skills if they want to have a say in regional planning.

MM: There is no doubt that insecurity is something stimulating because it makes you re-examine your views continuously, it makes you search for what to do next and how to do it, but there is definitely that paradox, which we have already mentioned in this conversation, the paradox between being organised and being open. Here appears to emerge a problem which seems almost unsolvable in the circumstances as they are. This is something I do not have an answer to, something that remains an open question, a question you have to deal with on a daily basis.

Platforma 9.81: Talking about all this, we have found that the core of the organisation has to be hermetic up to a certain point in order for the thing to work. But everything it produces has to be stimulating for the public to join in. This is in fact the answer to what the Platforma is today. It is an organisational team including a few people working full-time and a few people joining in according to projects, but the ultimate goal of everything is always the public, this is now the mode and this is the way all associations work.

MM: Organising group work seems to be a strategic matter when working in architecture. Do you deal with all this according to a plan or do experiences merely happen to you?

Platforma 9.81: I do not know whether we are dealing with it according to some plan. Maybe. A year ago we started working on a project which revolves around group intelligence. What we have learned from our own experience is that group



uthorship and group work strategies are based on a bottom up principle. It is some kind of an emergent creativity which is not dependent on the frame of reference or the authority everything is subordinated to. Instead, the starting point is a variety of different ideas and then everything is built from the bottom up. Everything is simply done together from the very beginning and according to some internal dynamics. Some ideas survive and are transformed into a joint product in which everybody can see oneself but in an odd way, and you are not the one you think you are. This is always an exciting experience. The work process is something that is constantly testing group dynamics, and it is just great how aware you become of all individual intelligences. The thing is at times totally heterogeneous and it seems that a result that might satisfy everybody is completely out of reach. But there is another side to the whole story. Final products always with time create a frame of reference, or an identity, which exerts influence on that which is to follow. This then creates the opposite - top down effect. You suddenly realize that you have created a system which hinders your new ideas and identities. This is the identity everybody feels when they come to the Platforma for the first time. In order to overcome this, you have no choice but to work your head off and always start the bottom up process all over again, even at the cost of established identities and high-quality standards. This is like building a house but tearing it down every time you go to work so you have to build it anew every time you come back home. For such a thing, and at such a rate, a tent might do better.

Platforma 9.81: On the other hand, it is good to have this clear-cut hierarchy, that is to say distribution of work, but what you must always bear in mind is that the hierarchy is transparent. In other words, that the rules of the game are well-known to everybody, that it is not something mystified in any way, by us or by them. So, different interpretations of the hierarchy are allowed, but as long as all have an equal chance to see it.

MM: It seems this reached its culmination in the co-operation with the EASA and the collaboration on the Otakultivator project.

Platforma 9.81: Otakultivator was a project on which we collaborated as a small segment of its production and organisation team. I think that the area where we most contributed was in proposing and shaping the topics for the workshops. It was an important experience for us because we brought together our members that constitute the core of our group as well as co-operated with a critical mass of creative individuals from other associations. The organisation team of Otakultivator included three different associations: EASA - European Architectural Student Assembly, m2-MAMA and UPK-Moskva. What is important is that this conglomeration including three associations was based on complementary interests, skills and organisational resources. All this lead to the creation of such a diverse cultural biotope in deserted army barracks.

MM: It again turns out that the Otakultivator project was basically something which came down to organisation, which means that Platforma 9.81 has never in any way proposed straight topics nor created some rigid framework. It has rather always left the possibility open for the people working on the project - moderators, tutors as well as participants - to take an open approach to the whole thing. The goal has always been to accomplish that synergy which makes things happen, and all this through openness and flexible communication, one could say parallel education, so much different from the academic one.

Platforma 9.81: You have to be aware of two things. First, it was a maximally adapted environment in which the level of direct experience was extremely high. Very basic facts demonstrate this: it is summer, people are relaxed, everybody is at the same place, all are cooking for each other, everybody is eating at the same place, everybody is sleeping at the same place, some bands are playing, then you drink beer and eat with those same bands in the canteen. In other words, this is a situation in which all this was possible, and the level of creativity and of liberated, informal communication was extremely high. But some other problems arose here. For example, you were supposed to close yourself up with the level of informality which in a way decreases your productivity, that is to say, the efficacy of your product, of what you want to produce, increases. As you have run the workshop, you know what people are capable of doing and under which circumstances.

Platforma 9.81: There is no doubt that over 50 percent of the people who participated in Otakultivator do not tend to engage in this type of activity and culture production. However, while they were there, they were pleasantly surprised and more than satisfied with the whole thing. For example, some lectures from foreign universities felt the need to organise from time to time with their students this kind of communication and work. What I find interesting in all this is that maybe this type of activity, a kind of temporary utopia which is pretty rare in standard production, could become common practice.

MM: Your Zagreb projects also include that interesting aspect your Vis projects can boast of. Invisible Zagreb operates in a one to one scale and is making use of the activist methods of appropriating spaces and proclaiming them public property.

Platforma 9.81: This could become an extremely politically charged issue because it is the strategic matter of our profession: the issue of new types of public spaces which constitute the infrastructure for culture production. After every Otakultivator we ask ourselves what will happen with the former army premises next year. Are we going to, while working on a project, use the premises offered to us only temporarily, without exerting any influence whatsoever on the regional planning and cultural and economic policies, which may render these

spaces zones of special public interest and potential places of culture production? Or, are we going to leave it all over to the market and the forces that govern it? This is a strategic matter. Are we, alongside with the things we are organizing, going to work systematically on preserving those spaces? When I am talking about this, I do not have in mind only the military infrastructure on the island of Vis but also the first industrial zone of Zagreb, also the places that can from time to time [as] the policy concerning the rights to use certain places and the ownership over them might never be fully developed and defined; host that kind of activities.

Platforma 9.81: The issue of efficiency is very important: how can you at all be efficient in that regard? We primarily exert influence on regional planning through the media but also at meetings and discussions where you meet people, point to examples from other countries, lobby for a common cause.

Platforma 9.81: This project might be reduced to the mere need to use those spaces. Invisible Zagreb is in fact finding content for those facilities. For if you have people who do not know in which way to make use of those facilities, they will never be used. When you detect initiatives that might make good use of those facilities, and when you detect facilities that might prove right for those initiatives, you have automatically made the first step towards those facilities being used in a completely new way, in other words for culture production. When we spoke in public, we repeatedly used the slogan *We demand our right to the city*. We were trying to bring about the state of affairs in which people would feel the need and have the opportunity to use the city.

Platforma 9.81: It is particularly interesting how only after a few appearances in the media where this topic was discussed through a very simple discourse, such a huge amount of people became aware of this issue, and how many individuals contacted us requesting space. This closes the circle when talking about the popularisation of architecture and the space topics. Maybe this is the right way to popularise something. On the other hand, if some facilities - in this case those that are on site - are used from time to time in a way that is neither institutional nor profitable, that is to say, in a much more raw way (the programme being heterogeneous and flexible), there is no doubt this can ensue the mode for further formation of these facilities, for their further articulation, maybe even new typology that might emerge there.

MM: That is true but there is one important prerequisite, or better said application of that fact. That implies some kind of co-operation with the centres of power, which, objectively speaking, do govern this space, and it seems you have accomplished some co-operation in that regard. Now, the question is whether we are talking about a *spur-of-the-moment* compromise and whether it has a future or it is only an *ad hoc* solution.

Platforma 9.81: Almost all the existing examples have proven it to be possible but with a clearly defined duration time and with some political preconditions fulfilled. When you are talking about the centres of power, you, no doubt, do not have in mind only the real owners and managers of those facilities. We have therefore established communication and co-operation with the city authorities, and I hope we will do the same with some other authorities that might not govern the physical space but do in a way govern the theoretical discourse on space and have the power to call these activities generally acceptable (whether it is a cultural event or urban planning) and important for the profession and consequently for the society. However, we are communicating with these centres of power, thus additionally filtering, testing our projects in an alternative way. I really do think that these projects are generating an alternative knowledge. It is clear to everybody that, if these facilities are temporarily given to somebody, this will endow them with a different memory, rescue them from dislocation, so their market value might rise. There are some very different things. On the other hand, maybe indeed some hybrid understanding of culture production, mixed contexts, can not only influence culture production, which HNK [the Croatian National Theatre] might adopt as its policy in fifteen years, but we already today can encounter housing situations in which small companies and offices, mostly commercial business, are sharing space precisely on the basis of hybrid and flexible space dispositions which produce different microeconomic relations.

MM: One of better ways to increase the market value of your real estate, to give it cultural background.

Platforma 9.81: Enough has been invented to be applied. To be efficient in your own neighbourhood requires complete co-operation of all space factors. The problem lies in the fact that all policies of town planning find its formal framework in urban plans and in the letter of law. As long as a development plan does not become an integral part of an Urban Plan it will not exist as a real action in space.

Platforma 9.81: The problem is that the Urban Plans are slow and cannot change according to the actual state and the speed at which initiatives appear and disappear.

MM: But the Urban Plan is still the main modulator of things and all spatial relations, while it is a well-known fact that the legislation connected to the Urban Plan as well as the spaces of lower rank is pretty questionable and very closed to any kind of activism. Moreover, not only does there seem to be no obligatory soliciting for tenders for detailed plans, but the conditions are formulated exclusively according to those tenders. This means that it is not the quality of the idea but the price which is decisive. Here we are talking about a very real situation. And now, where do your aspirations and endeavours fit in all this? Some time ago

we talked, in purely general terms, about *Platforma Consulting*. Is there any possibility of coming up with an operative principle for really participating in the drawing up of town plans, which is the prerequisite for everything?

Platforma 9.81: The prerequisite is as follows: in order for the potentials of these zones to be fulfilled, they should be rendered zones with an obligatory detailed urban plan by the Urban Plan, since some of them do not even figure in the Urban Plan. The solution to this was found very unilaterally as the city authorities saw their interest in all this best safeguarded through a certain type of development. These zones should however be recognised as something which needs a detailed urban plan and soliciting for tenders which will offer a greater number of high-quality solutions.

Platforma 9.81: There is also this other approach which consists in suggesting the possible use of something which is no longer a detailed urban plan but something more subtle and on a smaller scale. For example, the system of the positions of the facilities that Invisible Zagreb is focusing on is inextricably linked with the industrial development from the beginning of the twentieth or even the end of the nineteenth century. These facilities are as a rule located in the present city centre or in the broader centre, and as they are so evenly distributed, there is no doubt that integrated, if a study were made, they could easily become a very interesting system which would neither be a superordinate element as is the Urban Plan nor a detailed plan for a precise location but a network of locations which would influence town/town culture and space development.

Platforma 9.81: Platforma is therefore interested in being a part of the consulting team caring for the public good. Different programmes of facilitation and urban negotiation, of research and workshops we tend to organise could be a part of new services offered by architecture. This is the role we might assign ourselves in this development, and this is what we would like to do. But, as you have said, this kind of plans do not exist yet. Operative and adapted plans that we are talking about have not still been invented.

Platforma 9.81: What Zagreb and the town planning or any other authorities definitely need is integration. What is happening now is that we have a number of offices that are not integrated at all, and neither of them has a complete picture. It is a well-known fact that people who are into culture planning have no contacts nor do they exchange opinions with those who in fact govern the city, no matter whether we are talking about economy or real estate/town planning.

Platforma 9.81: So you could say that it is interesting when collisions occur and miracles happen, but it seems to me that in such a pseudometropolis as Zagreb is, these things do not really happen. Our role should be in providing support in organisation and in rendering it possible for the people who have the formal power to make decisions regarding the city and the space

in general to hear what all the parties concerned have to say.

Platforma 9.81: But what we are talking about is frightening: the fact that we are living in a city or a country where we all feel nobody cares for public good. This area - the treatment of public space - is in our opinion inadequately covered and this is where we come in. We are searching for and trying to detect all the modalities in which the occupation of the public space happens, and we are trying to come up with some different solutions, some alternative scenarios, in which space would be treated as public good.

Platforma 9.81: Croatia underwent a rapid transition from a super public system, or a system that at least pretended to be public, to our version of neoliberal capitalism overlapping with globalisation in the nineties, which lead to a specific territory transition. Together with other specific phenomena, this caused that a country that was earlier characterised by the superpublic was now characterised by the superprivate and the frenzy of personal interest. Such a creation must have created specific relations, as well as the non-existence of a body dealing with the public. In a situation where state institutions do not recognise or do not have the necessary tools to deal with such a situation, there is room for somebody with a vision. If we have it, then this somebody is maybe us, or somebody else who might provide the right direction and topic. Bringing together those people and translating their knowledge and particular visions is the first service.

MM: Is there something special about the discourse which determines your public activity and organises it in different directions?

Platforma 9.81: Talking about different methods we have mentioned in this conversation, I believe the society to be particularly well-disposed to this because it works on the principle of production of desire. On the other hand, space has become another commodity, so the situation we encounter today in the media and the position the society finds itself in favours the promotion of public space. In other words, it creates a desire in common people for public space or a well-designed watch. A person might, apart from his or her vita, desire as well a well-designed public space.

Platforma 9.81: We are talking about presenting public good as a glamorous lifestyle, which people will accept as such if it is taken as a very interesting orientation and a status symbol. On the other hand, we are more than aware that this is a time-consuming process which has to be an integral part of the educational process. This issue should be introduced in secondary schools and not only dealt with at the university level. And what we have is that Art, which was the only opportunity young people had to learn something about space, is being banned from the secondary school curriculum. There is a whole lot of strategies to achieve this and ours is no doubt

dependent on the circumstances under which we are operating, but we are still managing to consider things and reach some kind of conclusion in co-operation with others.

Platforma 9.81: This lack of concern for public space has created a series of social deformations and bad interpersonal relations. Space has always influenced people. Moreover, interpersonal relations can be seen in space. For example, the relationship between two neighbours is reflected in the relation between their respective houses. Analysing public space, we have become aware of many phenomena, of how much we have abandoned and forgotten everything we knew about public space, of how much we have changed from what we were like in the eighties, when we were still very interested in the public and common good, in comparison with present individualism. Of how much the interpersonal relations have changed and what an effect this has had on space. These are some drastic changes.

Platforma 9.81: I think that this treatment of space during the time of socialist self-management was imposed from above, and the desire for privacy was likewise suppressed, so nationalism sprung up in its worst form. Considering that this public was perhaps artificially created, the reaction to this was swift. Maybe we are then merely talking about some defense mechanisms, maybe one should not idealise the society or man. This is merely about defense mechanisms and procuring ways for including everybody in the process, for avoiding leaving somebody out or not asking them for their opinion.

Platforma 9.81: Moreover, this is in addition an important psychological phenomenon, considering the change from the collective into the individual. You have never had it, and now you have got it, so you want to use it to the utmost, losing any sense of control. This is so to speak basic psychology which overshadows the approach to all this in urban or public terms. Here we are talking about something purely human.

Platforma 9.81: That is true, but an important component of all this is that there are people

responsible for and in charge of sticking to and enforcing the rules. These people are the town planning authorities, policemen, architects - those making or enforcing a law. If they are not doing this, if they do not perceive their task as something binding, then everything falls apart. The final user need not know all this. They just have to listen to somebody who does, and they will be OK. That Jenny Holzer's slogan is more than appropriate here: *Protect me from what I want*. This is exactly what people today need.

Platforma 9.81: People today need some kind of group therapy.

Platforma 9.81: I think the issue of co-operation is important because public space is after all a product of group intelligence. You and I can work together if we find some very basic common interests. Doctors, when promoting a cure for some disease, easily provoke a need for that cure by showing an X-ray of infected lungs or of cancer that has developed and spread to the abdomen. However, when we are talking about space, a simple representation of such infected wounds or metastases is still unrecognisable because there is no culture of space. How can you frighten somebody from Stobred or some other Croatian town by showing them that what they are suffering from, and they do not know that, is something really terrible? This is indeed matter of knowledge and what all this is about. People do not believe. What people do believe in are some mathematical figures, proof that something has happened. This is the tricky part in relation with space and the ways in which it is presented.

Platforma 9.81: It is a fact that an intellectual or a bank manager, in other words somebody who is the pillar of society, will base their lifestyle and standard of living on a good car which is good because it is a Mercedes, and everybody knows that, and on designer clothes, and everybody knows these are good. But it is not clear to him, nor to anybody, in other words, it is not clear to the society, why he should live in an inadequate environment, without adequate spatial and communal infrastructure. So, even the pillars of society are showing lack of space culture.



Potraga za lijekom u radovima Oreet Ashery

U sklopu projekta Bojinca, kuratorski tim Kortejner koji čine Sunčica Ostolić i Olga Majcen, predstavio je umjetnicu Oreet Ashery sa njezinim performansom Okupacija I, slučaj Zeca. Oreet Ashery je interdisciplinarna umjetnica čiji projekti obuhvaćaju performanse, video, zvuk, fotografiju i pisanje, a posebno je neizostavljena dio britanske "live art" scene. Školovana na Central St. Martins College of Art and Design u Londonu, Oreet Ashery je najpoznatija po svojim performansima u kojima često preuzima ulogu alternativnog muzikara ili ortodoksanog židova Marcusa Fischer. Njezin rad konsekutivno tijela i odnose prema kulturi i lokalitetu. S Oreet Ashery je u Žigluku u njezinu radu razgovarala Cherry Smyth, irska kritičarka, kustosica i pjesnikinja koja živi u Londonu.

Prevod Ivana Mavrić

Cherry Smyth: Kao kritičarka Oreetinog rada moram priznati da ga smatram vrlo interesantim. Sudjelovala sam u Nasmyšl' se, jednom od njezinih performansa i cejtilla sam se izloženom. Nije uviđeno moguće biti distanciran, pogotovo zato što su pitanja udaljenosti i intimnosti stalno prisutna u njezinu radu; pitanje vlastite pozicioniranja u odnosu prema performansu je ono što čini njezin rad tako posebnim i tako prikladnim. Oreet je rođena u Izraelu, no živi u Londonu gdje se od 1992. bavi performansom i videom. Ona što čini njezin rad posebnim ideja je o kreirajući trenutaka društvenog kontakta koje bada koristiti za istraživanje dihotomija roda, kulture, religije i pojma granica. Ona uviđek prelazi granicu i testira prostor granice. Ja sam rođena u Škotskoj, Insko, a to nas na neki način obje čini dijelom dva nautička dijaspora. Prelazjenje granica me je oduvijek zanimalo. Oloje smo u egzilu dijelom ili vjerovatno zbog vjerskih i političkih razloga, razloga koji proizlaze iz roda, te također sekularizaciji. Ja volim način na koji ona postavlja ove granice samo kako bi ih razorila: židov - nežidov, ortodoksan - sekularan, queer - heteroseksualan, muzikant - žena, ili transseksualac. Njezin rad također prekida tradiciju prenositre javnog prostora bilo da se radi o soli u motelu, ulici, ili prostoru u koji pristup imaju samo muzikari. Njezine lokacije susreta u kojima se dešavaju ovi neobični trenutci društvenog kontakta su neobična mjesto i amfiteatram da je to vrlo izazovno. U Okupaciji I i N koja uključuje video i performans Oreet priopćuje našljaju i budžetu koju kolaju oko tijela kao lokalitetu. Ona koristi način načinice u svom radu. U jednom performansu boji svoje lice u crno i istražuje neku vruću bivanju crmcem, u drugome odjeva odjeću ortodoksanog židova, a u Okupaciji I i N nosi grotesknu masku zeca koja pokriva njezinu čitavu glavu. Ideja izloženosti i krimke još je jedan oblik diho-



tomije. Tijekom performansa ona masturbira gledajući slike koje su projicirane iznad nje ili u nekom drugome prostoru. Kada mi je prvi put rekla "Masturbirat ću uz nacističku pornografiju iz sedamdesetih", pokazala mi je neko od fotografija i ja sam pomislio da su uzbudljive i groteskne i fascinirajuće i atraktivne, no imale su taj erođeni osjećaj pa sam pomislio "znam kako de ovači nad izgledat". No, rad je evoluirao tijekom vremena i postepeno je uključivao prodaju kataloge video igrica, medicinske fotografije i slike izraelskih vojnika. Tako da gledatelj nije jednostavno uvršten u performansu znači o kojoj razini zavodenja se radi, jer je sve uzbukano i neugodno i uznemirujuće, i ja sam počela razmišljati o tome što me može uzbuditi, a što ne, o tabu i njegovoj povredi. Tijekom ovog performansa Žec sat vremena pokupljava dosegnuti klimaks i nije u stanju, čini se da je po prezasićen slikama, tako napadnuti sivarama koje bi mi trebale pružiti utjehu, da je s one strane njega.

Doslovno unošenje, u ovom slučaju ruke, u prostor koji je prilično narijev vezano je uz unošenje i nametanje nje same u izvedbeni prostor. Marcus Fischer je ortodoksnii Židovski alter ego koji Žreat poprima kada: odaže u prostoru namjicanje samo mulkičima u Londonu, Berlinu, Izraelu. Ona takođe odvodi ovaj lik u sekularne prostore u kojima on sam nikada ne bi ušao i to izaziva velike tenzije. Razmišljam o performansu kao lijeku. Postoji četvrt u Londonu u kojoj žive Hassid i u kojoj vlaže sasvim drugačija atmosfera od one u drugim dijelovima Londona. Kao nezidovka sam fascinirana tim prostorom iz kojeg sam isključena, ali osjeđam i dozu straha koja nosi asocijaciju homeopatskog - preuzimanje sličnosti kao proces liječenja. Voljela bih razgovarati o tome da li i masturbacija može djelovati poput lijeka, o mogućnosti oslobađanja truma. Ranije sam razgovarala sa Žreat i razmišljala sam o oznaci na zaključanim vrstima foaketa: zauzeto, te o onoj na otključenima: slobodno. Sviđa mi se ideja riječine sve vede praznine što je više obuzata, zasićena slikama. Radi se o nemogućnosti da se bude bilo što drugo, to je čak više od praznine. Prvi put kada sam vidjela Okupaciju pomislio sam na Urutanih svitkih Charlesa Schneera i zanimalo me je ima li nekog utjecaja, da li je performans inspiriran idejom o fizikom gutanju i zatim radnjom. Žreat, koji je bio pogled na tu temu?

Ornet Ashery: Ne znam koliko u Hrvatskoj znate o političkoj situaciji u Izraelu, ali mislim da isto vrijedi za svaki slučaj vojne okupacije. Hrvatska također ima tu povijest. U slučaju Apartheida, kao Izraelska sam pokupljala razmišljala poput Palestine. Kakav je osjećaj kad je neko u tebi, u tvojim nezadovoljstvima, u svemu što činiš. To te kontrolira. Ono što sam mogla zanimali jest da neko gume nešto u mene. To je bio najnežniji način da si to

predodim. S druge strane, određivanje u Izraelu nosi sa sobom određenu vrstu cionizma, nacionalizma i snaznog pravca moze. Od trenutka kada si rođena, odgajana si da budeš vojnik, da breniš. To čini cijeli etos Izraela. To je jedan drugi osjećaj nešto, koj je izstvorenjem nevljiv. Radi se o krvici. To je bio u helcu. Sjesta sam se medija iz devetnaestog stoljeća i ektoplazme. Ideja ospredjnjutosti, sablasi i duhova.

Cherry Smyth: Kada govorimo o teritoriju i okupaciji, kako se osjećaš kada vidiš izraelsku zastavu?

Ornet Ashery: Osjećam sve osim razmodularnosti. Ne mogu biti razmodularno oko toga. To evocira sve vezano uz židovsku povijest i trenutno stanje konflikta u državi Izrael, te moje vlasno mjesto unutar toga. To je vrlo osobno. O meni kao djevojčici, kao djetetu odnosom u Jeruzalemu, o tome kako se to sve uklapa u mene kao osobu.

Cherry Smyth: Nedavno su protestantski Rojalići u Beaufatu objavili izraelsku zastavu kako bi označili svoj teritorij, kao dominantno-ugrijavajuću skupinu. Katoličke, republikanske zajednice su objesile palestinske zastave. Ova okupacija utječe na sve nas poput virusa, nitiško ne može ostati razmodularan.

Ornet Ashery: Radi ne govor o okupaciji kao o negativnom pojavu, već kao o nečemu što ostavlja trag u svima nama. Upravo to me zanima; koliko duboko to zatreće, gdje zatreće i kako se ispoljava.

Cherry Smyth: Zanima me intenziteta povijesti i pornografije u ovom radu. Zanimljivo je da su slike zavodljive iako predočavaju melito od čega nasi dijeli određena distanca, a više je iskantan kada koristiti nove fotografije izraelskih vojnika. Britanski teoretičar Adrian Rifkin govori o Holokaustu kao o rani koju je moguće zaličiti samo kroz izvođenje seksualnoga. Ali ti ne izvođiš ni seksualnu dominaciju niti podavanje, ne postoji transporentna sublimacija u nadini na koji performans završava, slike su destabilizirajuće. Kako si se osjećala ulazeći u tu krajnju seksualnu arenu koju je moguće pretesti izvana?

Ornet Ashery: Mislim da je pornografija jedinstveno diva. Ne postoji ništa što one ne koristi i to je u bilo čivu primjer načina na koji funkcioniše naša svijet. Ne postoji ni jedna stvar koju pornografija nije prilagođila za svoju uporabu. Uspjeh u pretradiciji na Internetu bilo koju mjeri i pojačat će se pornografija: božićna pornografija, holokaust pornografija, bilo što pornografija. I u neki način kroz pornografiju sve postaje u nedu. Govorim o vizuelnoj kulturi u kojoj živimo. To je zanimljiva apropriacija načina na koji upijamo povijest, načina na koji ona biva reproducirana i kontekstualizirana. Ne zanima me umjetnost. Nista se ne mijenja, slike se samo reproduciraju.

Cherry Smyth: Mislim da svi na neki način pristajemo na ležernu fidelizaciju vojne ikonografije. Svi nosimo kamuflažne hlače

iz Pustinjske oluje. To djeluje razoružavajuće i oduzima toj ikonografiji moć da te ugnjetava.

Creet Ashery: Sve to može biti moda.

Skinhead može označavati i homoseksualca i terapiju i modu. Na ulici je teško odrediti tko je tko. Ne možeš prepoznati koga prestaje biti moda ili feriti, kada postaje stvarno. Cherry Smyth: Ovaj nad je također obilježen snabđujućim izolacijom i usamlijenjem. Masturbacija koja je najbolje vrlo privatna, postaje javan čin. Hotelaku slobu, inače vrlo kontroliranu i intimnu sredinu koju dvoje ljudi dijeli, bujico stranaca okupira u Neispravu. Misliš li da je to vezano uz tvoj život izraelskog vira Izraela, uz tvoj nacionalni identitet?

Creet Ashery: Zec je socomer i putovanje jedne osobe, ne radi se o kontaktu i intimnosti. Ovdje u Zagrobu bilo je kontakta između publike i Vojnika. Sa Zecom nema kontakta osim pomeranja. Radi se o drugačjoj dinamici. Cherry Smyth: Koliko je važno gledati na Zeca kao na ženu, žedicu? Tu preuzimajuš ulogu muškog voajera koji masturbira pred izmaz sliku.

Creet Ashery: Ostali moji radovi su transcedenti. Likovi ponekad imaju penise, ponekad ženske grudi, ali u ovom radu koristim ono što imam - vaginu. Radi se samo o konstituciji onoga čime raspolazem.

Cherry Smyth: Što ti moglo dovesti Zeca do klimaks?

Creet Ashery: Zec ne može svršiti nekon pojave televizije. Saturacija slikama je prenaredila.

Cherry Smyth: Možeš li neto reći o svom radu Pledući sa muškarima?

Creet Ashery: Radi se o intervenciji koju sam nepravila. Slike godine se na sjevjeru Izraela odvija velika preseljava na kojoj platu ortodokšni muškarci. Pieš je dozvoljen samo muškarima i ja sam potrebovala plesati sa njima.

Cherry Smyth: Iznenadila me je senzualnost tog plesa. To nije nimalo našli ostalim snimkama ortodokšnih židovskih muškaraca. Da li je bilo uzbudljivo mi što si pretpostavljala?

Creet Ashery: Bilo je osupljujuće. Nisam to očekivala. Bilo je vrlo homoerotično. Nije bilo leko snimiti religijsku ekstazu.

Cherry Smyth: Blivajući u ovim segregiranim prostorima kao žena, u kršči pravila. Ima li etički kontraindikacije?

Creet Ashery: Mnogi smatraju da je to bilo sasvim neetično, uverljivo i omaložavajuće. I ja moram razmišljati o tome do neke mjeri, ne po razmišljanju o tom radu u okviru pitanja etike.

Cherry Smyth: Moguće je reći da nije etički isključiti žene. No, bavljenje etičkim kontradicijama se često javlja u tvojem radu.

Creet Ashery: To je bio njihov prostor. Radi se o vrsti kulturnog teritorija, no nitko nije ozlijeden.

Cherry Smyth: No to je također vrlo humanizirajuće za skupinu koja je stigmatizirana, ne samo u Izraelu, već i u dijaspori.

Creet Ashery: Mislim da sam bila tako uzbuđena upravo zato što sam osjećala da prijedam. Dejstvaj je plemeniti i ja sam osjećala da trebam biti tamno. No, istovremeno sam bila tamno samo zato jer sam varala. Ali ne radi i se uvjek o varanju? Kad sjediš sa svojom obitelji za Božić, možeš lažeti o sebi kako bi mogla osjećati da pripadaš.

Cherry Smyth: Nedavno sam čitala knjigu o američkoj slikarici Agnes Martin. Njezin rad je u bilo estetski u suprotnosti sa tvojim, no ona je povorla da je bitan dio avanturističkog učinkovitog i nepoznate teritorije i da upravo to čini umjatnost atraktivnom. Zadto se ti izlažeš opasnosti?

Creet Ashery: To je sasvim autobiografsko. Odrastajući u Jeruzalemu bilo mi je teško hoditi u ortodokšnim i arapskim dijelovima grada, a ipak sam to činila.

Cherry Smyth: Ideja o preuzimanju drugog kulturnog i religijskog identiteta je kolonizacija sa fenomenom drag Kingova. Nimalo našli glemuoznim drag queenovima, čini se da je kingovima bitnije biti prepoznati kao muškarac, ne izvoditi. Ne želim radi da je tvoj rad pretvaraš iz toga, već iz istog kulturnog trenutka.

Creet Ashery: U bilo je to počelo davno, kada sam počela odjevati odjeću svog oca. Radi se o fascinaciji preodijevanjem u drugi rod, analizu koju to pruža i načinu na koji se tada osjećam. Odjeća je samo površinski sloj i pitanje je koliko duboko identitet u bilo sebi. Ali Marcus Fischer je neko vrijeme sudjelovao na drag king sceni.

Cherry Smyth: Izvala si performansu tijekom kojeg si dala izbjegli Davidovu zvijezdu na svojoj glavi.

Creet Ashery: Pojedost Main Rayova fotografiju Duchampa koji je izbjegao zvijezdu na svojoj glavi, a bilo je bilo umjetnička zvijezda. Bila sam inspirirana time. U Engleskoj i SAD-u ormežka kultura mladih je u modi i razmišljaše sam o načinima na koje biž zvocom može biti u trendu i moderno.

Cherry Smyth: U performansu Naasmješi se Marcus Fischer sjedi na krevetu u hotelskoj sobi, a posjetitelj male učiniti što god želi. Postoji kamera sa daljinskim okidačem i u jednom trenutku posjetitelj može snimiti fotografiju. Fotografija mu je kašnije poslana poštom. Još sam tijekom performansu imala snažan osjećaj konflikta između poštovanja i potrebe da prekršim pravila i dotaknem nekoga tko izgleda kao Haas kojiemu nije dozvoljen dodir nadjevke. Istovremeno sam bila svjesna da je ispod kostima Creet i da mogu raditi što god želim. Uz tebe ljudi pokazuju stereotipno ponasanje prema Haasidima, a i prema queer umjetnicima. Da li je bilo razlike priklik izvođenju Naasmješi u sasvim različitim zemljama? Ili se radi samo o tome da svi mi trebamo ispojednjika?

Creet Ashery: Sviči pojedinač je bio drugačiji, no svaki grad se je također razlikovao. London je bio sasvima najeksplicitniji, New York je bio zapećanjuci jer su posjetitelji čekali da

moraju biti izvođači. Jedna posjetiteljica je željela da ležim na njoj i pjevam Ninjanu pjesmu, nešto drugi je donio igru, a jedan je poželio vratiti.

Cherry Smyth: Mislim da je iz toga nastala

Okupacija: jer vi se tada pozvali strance da zadržu u svoje tijelo.

Creet Ashery: Željela sam vidi znati o Marcusu Fischeru, o tome što ljudi žele činiti s njim tijekom te tri minute. Što se dešava kada se ljudi smrštu. Kako nastaje suar, dvoje ljudi. Nisu me uzmimaju sekušnje stvari, to je poput posla koji obavljam, uzmimaju me sa me polholističke stvari.

Cherry Smyth: Zadto misliš da sam osišla je video snimljen sa tvojom obitelji u Izraelu, i svi oni ponavljaju "nismo ljudi na tebi". Govore o svojim očekivanjima kao je "životnom stilu". I jedva spominju situaciju u Izraelu.

Creet Ashery: Kada napustim Izrael preli te analizam osjećaj da si izdajnik, da si izdaj zemlju. No također je ljudina čije danas obnajli žive olijem svijeta i da je ta veza izgubljena. Jako mi je teško gledati taj film. Svi su govorili o meni, a u bilo se radi o njima. Moja majka se osjeća krvom, moj brat mi postavlja pitanje o mnom tlu, no moja tlu je tamo gdje su oni s kojima uživam biti.

Cherry Smyth: Kad razmišljam o tvom radu mislim na umjetnike koji sto su Valley Export i Hannah Wilke. Tvoj nad je također obilježen snabđujućim dokumentarističkim impulsom - arhiviranjem i snimanjem sebe. Je li dokumentarni film utjecao na tebe?

Creet Ashery: Danas su dokumentari našli art filmovima, no originalni su se bavili dokumentiranjem. Pokušavam uvijek biti anti-estetska, odložiti da stvari učinim lijepim.

Cherry Smyth: Koji su drugi umjetnici performansi utjecali na tebe?

Creet Ashery: Paul Macarthy u velikoj mjeri. Također Sophie Calle sa Following Strangers i Duchamp.

Cherry Smyth: Okrenuti zrcalo prema ljudima i pokazati im stranu sebe koju ne žele vidjeti. Da li je ikada ikto reagirao nasilno ili agresivno?

Creet Ashery: Nakon Naasmješi se ponekad dobjem elektronsku politu sa porukom "najbolja si da mo da to činim", a ja nikada nikoga ne tjerim na nstu.

Cherry Smyth: Radi se o nemogućnosti preuzimanja odgovornosti.

Creet Ashery: Jachom su me skoro pretukli u gay bar i nisam sigurna da li je problem bio u tome što se radio o ortodokšnom muškarcu ili su me prepoznali kao ženu.

Cherry Smyth: Možeš li se sjetiti trenutaka koji su pomogli definirati tvoj senzibilitet kao umjetnicu i zašto si postala umjetnicom?

Creet Ashery: Kao cijete sam eksperimentirala sa životom kao izvođicom i izvođicom kao umjetnicu. Konstantno eksperimentirajući i ispitujući.

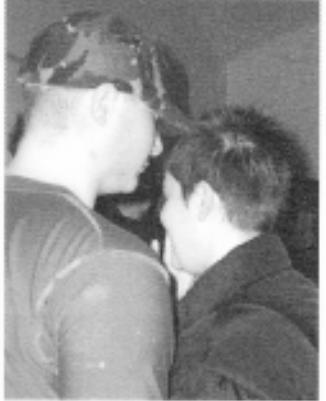




In search for medicine in the work of Oreet Ashery

As a part of the project Hospital, the curators' team Komplejner - Sunčica Oraoić and Olga Majcen, presented the artist Oreet Ashery with her performance Occupation I, II, the case of the Rabbi. Oreet Ashery is an interdisciplinary artist whose projects include performance art, video, sound, photography and writing and who has become an unavoidable part of the British "live art" scene. Educated at Central St Martins College of Art and Design in London, Oreet Ashery is best known for her performances when she takes over the alter-egos of a black man or the Orthodox Jew Marcus Fischer. Her work uses politics of the body in relation to culture and location. She discussed her work in Zagreb with Cherry Smyth, Irish critic, curator and poet living in London.

Cherry Smyth: Speaking as a critic of Oreet's work I have to say I find it quite interesting. I have been at one of her performances - *Say Cheese*, and I was kind of implicated. You can't always be removed and the question of distance and intimacy is something that recurs in her work a lot; this idea of where you place yourself in relation to it is the reason it is so special and so pertinent. Oreet was born in Israel and then moved to London and has been working in performance and video since 1992. What I think is really special about her work is this idea that she sets up social contact, moments of social contact, and uses that to explore dichotomies around gender, culture, religion and the idea of borders. She is always crossing the border and testing the space of borders. And being Northern Irish myself, we're both kind of different diaspora and the idea of crossing the borders has always been so interesting to me. We are both in exile partly and possibly for religious, political reasons and reasons of gender, sexuality as well. I love the way she sets up these borders only to smash them up: Jew - gentile, orthodox - secular, queer - heterosexual, man - woman or trans. Another thing exciting about her work is that is transgresses public space, whether it is in a motel room or in the street, or a male only space. Her



sites of encounter for these strange moments of social contact occur in unusual places and I think that's very challenging. In *Occupation I* and *II*, which includes a video and a performance, Oreet examines violence and desire around the site of the body. She uses various disguises in her work. In one piece she paints black paint on her face and explores sort of being black and in others she takes on the garb of an orthodox Jewish man and in *Occupation I* and *II* she wears a very grotesque rabbit mask which covers her whole head. This idea of exposure and disguise is another sort of dichotomy and what's interesting, she masturbates in real time to images that are projected above her or in another space. When I first heard her say "I'm going to be masturbating to nazi porn from the seventies", she showed me some of the images and I thought they

were kind of thrilling and grotesque and fascinating and shameful, but they have that erotic feel as I thought "I know what this piece will look like", but in the time it evolved it included shopping catalogues for video games, medical images and images of Israeli soldiers. So instead of just being drawn in and knowing where you stood on the level of seduction, it was all thrown up and unpleasant and disturbing and I thought about what I can be turned on by and what can't I and this taboo and violation. In this performance piece the rabbit tries for an hour to achieve climax and can't and it is almost as if it has a surfeit of images and it's been so invaded by things meant to give it pleasure that it's beyond pleasure. This idea of literally inserting, in this case a hand, into a space, which is quite venerable, has something to do with inserting and asserting herself. Marcus Fisher is the orthodox Jewish alter ego that she takes on when she goes into man only spaces in London, Berlin, Israel and as this character she's taking him into secular places in which he'd never go into, and that creates a really great tension. I was thinking about a performance as a cure. There's an area in London with the Hasidim where there's a completely different atmosphere from other parts of London and being outside of that as a gentle woman there is this fascination and fear and it felt like homeopathy - taking on likeliness as a process of cure. The idea of can masturbation function as a cure, of the possibility to release trauma is also something I'd like to discuss. I was talking to Oreet earlier and I thought of the sign on the toilet door when the door is locked: "occupied" and when it's empty it reads "empty". And I like the idea that she becomes vacant by being so occupied, by being so saturated with images. There is this inability to become anything else, it is almost beyond empty. The first time I saw *Occupation I* I thought of Carolee Schneemann's *Interior Scroll* and I wonder if that is any kind of influence, if the idea came from ingesting this thing physically and then giving birth to it. How do you see it, Oreet?

Oreet Ashery: I don't know how familiar you are in Croatia with the political situation in Israel, but I guess it's true for any sort of military occupation. Croatia has a history of it as well. Or apartheid. Being an Israeli I was thinking in terms of being a Palestinian, of how it must feel when somebody is inside you, in your daily life, in everything you do. You are actually controlled by it. And the thing I could imagine the most was if somebody put something inside me. That was the strongest way that I could imagine it. The other side of it is, being brought up in Israel, the kind of Zionism, of nationalism and brain washing that is so strong. From the moment you're born, you are born to be a soldier, to defend. The whole

ethos of Israel is all about that. And that is another feeling of something inside me and at the same time it is kind of invisible. It is a sense of guilt. It is a stomachache. I remembered the 19th century mediums and ectoplasm. That idea of being taken over, idea of ghosts, spirits.

Cherry Smyth: Since we are talking about territory and occupation, how do you feel when you see the Israeli flag?

Oreet Ashery: I'd say everything but indifferent. I can not be indifferent about this. It evokes everything about Jewish history and the current conflict in the state of Israel and my personal piece in it. It is very personal. As a girl, a child, grown up in Jerusalem, how that fits into myself as a person.

Cherry Smyth: Recently in Belfast the Protestant Loyalist side put up an Israeli flag to mark their territory as the dominant oppressing group. And the Catholic, Republican communities put up Palestinian flags. This occupation does infect us all like a virus so you can't be indifferent.

Oreet Ashery: And I also think in terms of the work it is not saying occupation is bad, it's saying it is inside all of us. And that interests me, how deep it is inside us, how deep does it go and where does it go and how does it come out.

Cherry Smyth: I am interested in how history and porn interact in the piece. It is interesting that you can get more seduced the more distant you are from images and how it's so shocking when you use the current images of Israeli soldiers. British theorist Adrian Rifkin spoke of the Holocaust as a wound that might be imagined healed only through a sexual acting out. But you Oreet don't act out sexual domination or submission, there isn't a transcendent sublimation in the end of the piece, there is a destabilization around images. How did you feel entering this very sexual arena that could be hijacked?

Oreet Ashery: I think porn is just great. There is nothing porn isn't using and in that way it's a great visual example of how our consciousness is working. There is no single thing that porn hasn't appropriated. Any word you type into an Internet search engine and the picture next to it is porn: hospital porn, Holocaust porn, anything porn. And porn makes anything ok in a way. I am just talking about the visual culture we live in. It is an interesting appropriation of how we absorb history, how it becomes reproduced and contextualized. And in terms of porn and military everything becomes contextualized. I am not interested in art. Nothing is changing. Images are just being reproduced.

Cherry Smyth: I think we all buy into that casual fetishization of military iconography. Like *Dessert Storm* camouflage pants, we all wear them. And it works to devalue it, to stop it from having the power to oppress you.

Oreet Ashery: It can all be a fashion. A skin-

head for example can also be gay, or fashion or therapy. You can not tell in the street who is who. You can't tell when it stops being a fashion, being a fetish, when it becomes real.

Cherry Smyth: This piece is also about profound isolation and loneliness.

Masturbation, which is usually private becomes very public. The hotel room, a place that is usual a very controlled and intimate place for a couple of people becomes invaded by all these strangers in *Say Cheese*. Do you think it has anything to do with you being an Israeli outside of Israel, do you think your national identity has a part in that?

Chriet Ashery: The rabbit is very much about admittance and a single journey and not about contact and intimacy. But here in Zagreb there was a contact between the audience and the Soldier. With the rabbit there is no contact apart from watching. It is a different dynamic.

Cherry Smyth: How important is it that the rabbit is seen as female? You are taking over the role of the male voyeur masturbating in front of the images.

Chriet Ashery: In the rest of my work it is quite transgendered. The characters sometimes have penises and sometimes have breasts, but for this piece, since I have a vagina, I can use it. It is just using what I had.

Cherry Smyth: What could cause the rabbit to climax?

Chriet Ashery: After television the rabbit can't come any more. The saturation is just too much.

Cherry Smyth: Can you tell us something about your piece *Dancing with Men*?

Chriet Ashery: That piece is an intervention I did. Every year in the north of Israel there is a huge celebration where orthodox men are dancing and only the men are allowed to dance and I wanted to dance with them.

Cherry Smyth: I was surprised to see how sensual that dance is. It is so unlike all the other footage we see of orthodox Jewish men. Did you find it more exciting than you thought?

Chriet Ashery: It was really mind-blowing. I didn't really expect that. It was really homoerotic. The religious ecstasy was really hard to film. It was really the best movie that I've been to.

Cherry Smyth: Being in this religiously segregated space as a woman, you are breaking the rules. Is there an ethical contradiction in it?

Chriet Ashery: A lot of people feel it is totally unethical, insulting and disrespectful. And I've got to think of that to an extent, but I don't really think of it in term of ethics.

Cherry Smyth: You could argue that it is not ethical to exclude women in the first place. But working with ethical contradictions is something you do in a lot of your work.

Chriet Ashery: That is their space. It is a kind of cultural terrorism in a way, but nobody got hurt.

Cherry Smyth: But it is also humanizing for

a group that is stigmatized, not only in Israel but in the diaspora as well.

Chriet Ashery: I think I set so high because I feel I belonged. It is so tribal, it feels like I should be there. And at the same time you are only there because you are cheating. But, isn't it always about cheating. If you are having Christmas with your family you might be lying to feel you belong there.

Cherry Smyth: I was just reading a book about Agnes Martin who is an American painter. In fact, her work is diametrically opposed to yours in terms of esthetic, but she said that the essential part of adventure is going into unknown territories and that's what makes art attractive. What makes you put yourself in danger?

Chriet Ashery: I think it is totally autobiographical. Growing up in Jerusalem, the orthodox and the Arab parts of the town are both very difficult to walk in and still I had to go there.

Cherry Smyth: This idea of taking on cultural, religious drag, this coincided with the phenomenon of drag kings. Unlike the glamour of drag queens, this idea of passing seemed more important than the idea of performing. I wouldn't say your work came out of that but came out of the same cultural moment.

Chriet Ashery: Actually it started a long time ago with dressing up in my father's clothes. Just a fascination with cross-dressing, the power it gives you and the way it feels. Clothes are less than skin-deep and it's a question of how deep identity really goes. But Marcus Fischer did take part in the whole drag king scene for a while.

Cherry Smyth: You did a performance where you shaved a Star of David on your head.

Chriet Ashery: There is a photo by Man Ray of Duchamp who shaved a star in his hair and he did want to be an art star, so it is a take on that. In England and the US black youth culture is very fashionable and I was thinking of ways being Jewish can be trendy and fashionable.

Cherry Smyth: In *Say Cheese* Marcus Fischer sits on a bed of a hotel room and you could do whatever you wanted. You had a cable release for a camera and you could take one picture when you wanted. And the picture would be sent to you. For me, there was a feeling of this amazing conflict of respect and wanting to violate it by touching what looked like a Hasidic man who isn't allowed to be touched by a gentle woman. And still knowing it was *Chriet* underneath and I could do whatever I wanted to. You bring out the stereotypical behavior in people around Hasidic men, queer artists. Was *Say Cheese* in different countries different? Or is it that we all need a corollary?

Chriet Ashery: Every individual was different, but every city was also different. London was the most sexually going for it. New York was amazing because people felt like they had to

perform. One wanted to be blindfolded and for me to lie on top of her and sing a Nirvana song, another brought a game and one wanted to scream.

Cherry Smyth: For me, the seed of Occupation is in there because you are allowing your body to be invaded by strangers.

Chriet Ashery: I just wanted to know about Marcus Fisher and what people wanted to do with him in three minutes. What makes things happen when people meet. How a meaning between two people is created. And what disturbed me was not just the sexual stuff, it is like a job and you do it, it was the psychological stuff.

Cherry Smyth: Why do you think I left as a piece shot with your family in Israel and they all keep repeating "we are not angry with you". They talk of your choices as "lifestyle" and barely mention the situation in Israel.

Chriet Ashery: In Israel, when you leave, there is a strong feeling that you are a traitor, that you betrayed the country. But it is also the fact that today the families live all over and that bond is broken. It is quite hard for me to watch this film. They all talk about me, but it is all about them. My mother is guilty; my brother is asking me about my soil, but my soil is with other people I feel good with.

Cherry Smyth: When I think of your work I think of artists like Yves Klein and Hannah Wilke. Also there is a real documentary impulse in your work, the archiving, filming yourself. Has documentary film influenced you?

Chriet Ashery: Now documentaries are like art films, but originally it was about documentation. I try to always be anti-esthetic, to resist to make it beautiful.

Cherry Smyth: What other performance artists have influenced you?

Chriet Ashery: Paul McCarthy is a big influence. Also Sophie Calle with *Following Strangers* and Duchamp are a big influence.

Cherry Smyth: The idea of holding up a mirror to people and showing them a side to themselves they may not want to see. Did you ever had anyone react violently or aggressively?

Chriet Ashery: In *Say Cheese* people sometimes send e-mail saying "you made me do this" and I never made anyone do anything.

Cherry Smyth: It is an inability to take responsibility.

Chriet Ashery: And one time I nearly got beat up in a gay bar and I don't know if it was a problem with me being an orthodox man or if they saw me as a woman.

Cherry Smyth: I wonder if you can think of moments that helped define your sensibilities as an artist or why you became an artist?

Chriet Ashery: Being a child and experimenting with life as performance and performance as art. Experimenting and testing all the time.

Mobile Academy: Berlin, 2004

30. kolovoz - 19. rujan 2004

Mobile Academy: Berlin, 2004 nudi kombinaciju interdisciplinarnih kolegija i rada na terenu, teorije i aktivizma.

Pod nazivom: **Fakelore - Konstrukcije i invenzioni urbanog folklora** - bit će ponudeno sedam kolegija: **gluma/teatro, film, plaz, lutkarstvo, audio walk art, dizajn naravje**. Nekoliko gostujućih predavača bit će pozvano da održe predavanja i prezentacije. Tijekom određenih poslijepodneva bit će organizani obilazci grada koji će preći kroz mnoge berlinske četvrti, njihovih povijesnih, arhitektonskih i političkih puteva i prolaza.

Fakelore je naziv za izmješavanje tradicije, tradicija kreativizacije i skrivena te često kreativne. Napravljeni pogromi kao što su autentičnost, nacionalnost i zanatstvo postaju imena zanimljivih operacija, kao transverzija.

Neki od **predavača** su: Bruno Beltrao (koreograf, Rio de Janeiro), prof. dr. Regine Béatrix (ethnologin, Göttingen), Janet Cardiff (umjetnica, Berlin), João Paulo Cardoso (jutkar, Porto), Chen Shi-Zheng (kazališni redatelj, Peking/New York), Hanan Farocki (filmski redatelj, Berlin), Johannes Hedinger (mađarski umjetnik pod etiketom Com&Com, Zürich), Darius James (autor, New York i Berlin), Mischa Kuball (designer naravje, Düsseldorf), Stefan Kiegl (kazališni redatelj, Frankfurt), Constanza Macras (koreografkinja, Berlin), Puppet Master (Toygroup, Berlin), SubReel (Art Duo, Amsterdam), Neville Trindall (jutkar, Amerikost), Dorothea Werner (filmska režisarka, Berlin).

Rok za prijavu: 15. svibnja 2004.

Mobile Academy: Berlin, 2004

Nositelji projekta su: Heinrich-Hertz-Zentrum für Medien, Berlin

U suradnji s Akademie der Künste i Fidena Bodrum

Projekt je podržan od Hauptstadtkulturfonds.

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Mobile Academy: Berlin, 2004

August 30th - September 19th 2004

The Mobile Academy: Berlin 2004 combines an interdisciplinary course offer with fieldwork, theory and activism.

Under the label **Fakelore - Constructions and Inventions of Urban Folklore** - six courses will be offered in **acting/directing, film, dance, puppetry, audio walk art and lighting design**. Several guest lecturers will be invited to accompany the courses with lectures and demonstrations. Guided city tours held during some afternoons of the Mobile Academy will follow the traces of refugees in Berlin, and their historic, architectural and political paths and paths.

Fakelore means inverted traditions, forged and catch-worked together, and often short-lived. Improper concepts such as authenticity, nationality and craft become interesting and openly again as harvests.

Lecturers among others: Bruno Beltrao (Choreographer, Rio de Janeiro), Prof. Dr. Regina Bandt (Ethnologist, Göttingen), Janet Cardiff (Artist, Berlin), Joso Paulo Cardoso (Puppeteer, Porto), Chen Shizheng (Stage director, Beijing/New York), Harun Farocki (Film Director, Berlin), Johannes Hodinger (Media Artist under the label ComiCom, Zürich), Dennis James (Author, New York and Berlin), Maisha Kubal (Light designer, Düsseldorf), Stefan Kaegi (Stage director, Frankfurt), Constanza Macras (Choreographer, Berlin), Puppet Meataz (Toygroup, Berlin), SubPek (Art Duo, Bucharest/Amsterdam), Neville Tranter (Puppeteer, Amersfort), Dorothee Werner (Film Director, Berlin)

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